

The Modern Language Journal

CONTENTS

JUNIOR HIGH SCHOOL MODERN FOREIGN LANGUAGE STUDY IN THE LIGHT OF THE PSYCHOLOGICAL PRINCIPLES OF READING, J. D. DEIHL	67
THE LINGUISTIC BACKGROUND OF THE MODERN LANGUAGE TEACHER, ALBERT W. ARON	75
L'EXPLICATION FRANÇAISE, M. CLAVEL	83
APPRECIATION (EIN TIEFERES SICH BESINNEN), HERMANN ALMSTEDT	87
THE SIGNIFICANCE OF THE MODERN LANGUAGE CLUB, MARIELE SCHIRMER	93
MAKING OUR STUDENTS SUSPICIOUS, MARY WELD COATES	99
MUST EXAMINATION QUESTION PAPERS BE BULLETINS OF INFORMATION?, EDWARD F. HAUCH	103
NOTES AND NEWS	108
REVIEWS	115
BOOKS RECEIVED	124

Entered as second-class matter, April 26, 1920, under Act of March 3d, 1879, at the postoffice at Menasha, Wis. Acceptance for mailing at the special rate of postage provided in Section 1103, Act of October 3, 1917, authorized September 24, 1918.

The MODERN LANGUAGE JOURNAL is published monthly from October to May inclusive by the National Federation of Modern Language Teachers.

The subscription price is \$2.00 a year; 30 cents a single copy; postage free.

Communications for the editors and manuscripts should be addressed to J. P. W. Crawford, Managing Editor, University of Pennsylvania, Philadelphia, Pa.

All business letters and advertisements should be addressed to Arthur G. Host, Business Manager, Troy High School, Troy, N. Y.

The Modern Language Journal

Published by

THE NATIONAL FEDERATION OF MODERN LANGUAGE TEACHERS

Executive Committee

S. W. CUTTING, University of Chicago, *President*
J. D. FITZ-GERALD, University of Illinois, *Vice-President*
C. H. HANDSCHIN, Miami University, *Secretary*
F. C. BARNES, Union College, Schenectady, N. Y.
J. P. W. CRAWFORD, University of Pennsylvania, Philadelphia, Pa.
IRVIN S. GOODMAN, LA GRANGE COLLEGE, LA GRANGE, Mo.
E. F. HAUCH, Hamilton College, Clinton, N. Y.
C. E. YOUNG, University of Iowa, Iowa City, Iowa.

Managing Editor

J. P. W. CRAWFORD, University of Pennsylvania, Philadelphia, Pa.

Associate Editors

ERNEST J. HALL, Yale University, New Haven.
B. Q. MORGAN, University of Wisconsin, Madison.
THOS. E. OLIVER, University of Illinois, Urbana.
C. M. PURIN, Milwaukee State Normal School, Milwaukee.
MARIAN P. WHITNEY, Vassar College, Poughkeepsie, N. Y.

Business Manager

ARTHUR G. HOST, Troy High School, Troy, N. Y.

REGIONAL ASSOCIATIONS OF MODERN LANGUAGE TEACHERS

THE CENTRAL WEST AND SOUTH—

President, D. N. CARNAHAN, University of Illinois, Urbana.

Secretary, C. H. HANDSCHIN, Miami University, Oxford, Ohio.

Remit all subscriptions in above territory directly to the *Business Manager*, except that members of the following local associations will remit to their respective local secretaries:—Wisconsin, Michigan, Kansas, Indiana, Missouri, Virginia, Oklahoma, Nebraska, Minnesota, Iowa, and the Chicago Society of Romance Teachers.

NEW YORK STATE (EXCLUDING N. Y. CITY)—

President, CHARLES HOLEWARTH, East High School, Rochester.

Secy.-Treas., FELDINAND DIBARTOLO, Hutchinson High School, Buffalo.

MIDDLE STATES AND MARYLAND (INCLUDING N. Y. CITY AND DIST. OF COLUMBIA)—

President, ANNA WOODS BALLARD, Teachers College, Columbia University.

Secy.-Treas., HENRY GRATTAN DOYLE, George Washington University, Washington, D. C.

NEW ENGLAND—*President*, MARO S. BROOKS, Superintendent of Schools, Medford, Mass.

Secy.-Treas., MARJORIE C. HENRY, High School, Brookline, Mass.

NEW JERSEY—*President*, FRANKLIN GROSSE, Barringer High School.

Secy.-Treas., JOHN J. ARNAO, Jr., Central High School, Newark.

SOUTHERN CALIFORNIA—*President*, ESTRELLE TENNIS, Pasadena High School.

Secretary, NANETTE AIKEN, Lafayette Junior High School, Los Angeles.

Treasurer, P. J. BRECKHEDMER, 30th Street, Junior High School, Los Angeles.

STATES AFFILIATED WITH NATIONAL FEDERATION

The State Modern Language Associations of Pennsylvania, Texas and North Carolina.

The Modern Language Journal

Vol. VII

NOVEMBER, 1922

No. 2

JUNIOR HIGH SCHOOL MODERN FOREIGN LANGUAGE
STUDY IN THE LIGHT OF THE PSYCHOLOGICAL
PRINCIPLES OF READING

By J. D. DEIHL

FOR the purposes of this article, the Junior High School is considered as beginning after six years of elementary schooling and continuing for three years. In other words, pupils ordinarily would enter this intermediate school at the age of twelve or thirteen years. It is further assumed that opportunity will be offered in the very beginning of the Junior High School to start the study of a modern foreign language.

According to the best available reports of experimental work,¹ the normal child, at the age of twelve or thirteen, has the following well-defined abilities in the matter of reading: he has learned to fixate whole phrases instead of merely words or letters; he has learned to secure meanings by sentences, or at least by phrases or sense groups; his ability to comprehend what is read has far outstripped his rapidity of enunciation; he not only comprehends, but forms more or less clearly defined judgments about what he reads; he acquires most of his information by the reading method, as distinguished from the method of his earlier, especially his pre-school years, when new things were learned largely by way of the ear or by direct observation; his articulatory organs, while still flexible, are beginning to fix themselves in certain habits which

¹ Every teacher who attempts to instruct pupils in reading a foreign language should own and study the book by C. R. Stone entitled: *Silent and Oral Reading*, Houghton Mifflin Co., 1922, \$2.00. It not only is an excellent treatment of the subject in itself, but puts one in touch with all the good literature on Reading, such as Huey: *The Psychology and Pedagogy of Reading*, Macmillan 1908, and the valuable reports of experimental work by Judd and Gray.

will become rapidly dominant in his speech; in the analysis of language he has progressed at least to the point where he has made certain groupings of grammatical facts and learned the commoner grammatical nomenclature, and he has had a great deal of drill on spelling; his ability to reproduce in written or oral form what he has read has been steadily cultivated and is fairly fluent.

At this stage the pupil is brought face to face with a modern foreign language. With a new set of language facts he is now to go through, if possible in a shortened form, a series of steps similar to that which he has completed with his mother tongue. But the order of those steps and the emphasis put upon each one will depend very largely upon what the specific objective of his study is to be. On this point there has been a great deal of argument and disagreement among modern language teachers, but to-day there are at least a few fundamental points on which we may assume practical unanimity of opinion. It is generally agreed that approximately three-fourths of our time and effort with these young pupils should be devoted to enabling them to *read* the foreign language with the greatest possible fluency. By reading is meant silent reading, for the purpose of securing the meaning and forming judgments. The very large majority of American pupils studying a modern foreign language will never have any occasion to use it for verbal or written communication, hence only so much oral and written work should be taught as will contribute most effectively to the acquiring of reading ability, with the thought in mind, however, that this may be used as a foundation for actual verbal command later. Since the pupil's independence in the reading of the foreign idiom must be cultivated, there must be a certain amount of spelling and phonic analysis introduced, but never for its own sake. Since in his "inner speech" he will assuredly give some pronunciation to the strange words, it is essential to teach the fundamentals of correct pronunciation, in order that a faulty foundation may not be laid in case it later develops that the pupil wishes to build up a speaking ability. Again for purposes of self-help, the fundamentals of grammatical analysis must be learned. To summarize, we shall assume as our aim in teaching the modern foreign language:

1. Silent reading ability.....75%

2. As aids to No. 1, and as a foundation for possible later development of ability to write and speak fluently: pronunciation and phonic analysis; spelling; grammar fundamentals 25%

Having made the above assumptions, and waiving further debate on them, our problem may now be stated: What is the psychologically correct order and method of approach to a modern foreign language for the average American child of twelve or thirteen years of age? Naturally the limits of such a paper as this permit only the bare outline of such a discussion.

In his reading of English the child of twelve is searching for something he wants to find out, analyzes only when forced to do so by unfamiliar words or constructions, and loses interest in his reading if the obstacles to ready understanding occur too frequently; unless, indeed, the intrinsic interest of the material is so great as to carry him over these serious hindrances. I am not speaking here of the abnormal case where analysis is a passion. The ideal situation, therefore, would be to supply a foreign language reading text for the very beginning, with material so simple that not lines, but pages might be covered in a day's work,² and with content of a caliber to spur a child's desire to find out what interesting or profitable thing it concealed. It is extremely important from the first to create a feeling of mastery and success; of similarity to the procedure in English; to let the pupil know that he is to pattern his foreign language reading on that done in the mother tongue as far as he possibly can.

Unfortunately there has been very little material edited with this point definitely in mind. Editors have seemed too anxious to provide for wide sale of their books by trying, in one volume, to satisfy the demands of too many different gradations of pupils. This is a matter to which I have repeatedly had occasion to call attention in book reviews and talks to language teachers. There is too little singleness of aim. Besides, the Junior High School movement is too new to have developed a satisfactory body of text-book material, especially designed for use in that unit. What is needed in modern foreign languages is a large quantity of very simple, yet idiomatically correct reading matter, dealing

² Cf. J. F. Bobbitt: *Curriculum-Making in Los Angeles*, *Supplementary Educational Monograph No. 20*, June 1922, particularly p. 97.

with the subjects that American, not French, German, or Spanish children are vitally interested in, so that a class of twelve-year-olds could be amply supplied, not for a few days, but for a few months, with extremely easy, yet interesting material, until they had acquired confidence and a certain fluency of technique. It is a deadening process to hold a class on the same material day after day, while the necessary phonetic and grammatical material is being mastered. The desirable thing is to supplement the text used for drill purposes with several texts for rapid reading, with only such discussion of pronunciation or other questions as is actively demanded by the pupils. This is exactly in accordance with the well-established modern practice in English work, not only in the high school, but even in the primary grades.³

The point needs to be emphasized here, also, that this supplementary material is not to be considered as the basis for teaching reading aloud in the foreign tongue. It is rather to be considered strictly as the foundation for a silent reading ability. The work in reading for expression should be confined pretty strictly to certain texts, or at least to certain passages. Without going into the methodological side too deeply, it may be suggested that the fundamental method of handling this silent reading ought to be the oral and written reproduction method, at first exclusively in English, gradually working over into the foreign tongue as ability to handle the foreign sounds increases.

The compiling and editing of such material requires consummate skill. One must know children of that age thoroughly, and must constantly be on his guard not to talk down to them while attempting to simplify the material they are to use. An adolescent resents almost more than anything else, being reminded that he is a child, and I am inclined to think that another reason why so little of this material of an easy nature is available is the extreme difficulty of striking the mean between too great difficulty and too great insipidity and babyishness. The American teacher who attempts it does not ordinarily command the language sufficiently well, and the foreigner does not strike the level of the child. Properly balanced collaboration seems to offer a possible solution, but is very difficult to secure.

³ Cf. W. S. Gray: *Principles of Method in Teaching Reading, as Derived from Scientific Investigation*. *Eighteenth Yearbook of the National Society for the Study of Education*, Pt. II, pp. 32-34; quoted also in Stone, *op. cit.*, pp. 49-51.

The pall of classicistic thoroughness is still hanging over much of our modern language instruction, even in the Senior High School and College. In the Junior High School certainly a different procedure must prevail. The teachers of Latin are recognizing this and are modifying their method of instruction as far as their rather inelastic subject-matter will permit. There are many teachers who grieve at a word passed over but not fully mastered. They have not reflected that a child of the age of entrance to the Junior High School acquires most of his knowledge extensively and not intensively. His is an age of exploration. Facts are retained not by diligent effort at mastery the first time they are met, but by meeting them frequently under different conditions. To be sure, the rudiments of intensive study must be taught, perhaps even before the Junior High School, but our foreign language work will never be the success it should be until teachers realize that there must be two types of reading carried on side by side, one primarily for purposes of drill on form and pronunciation, the other for extensive training in thought-gathering and judgment-forming. And in this latter type emphasis must be put upon reading the story "by the murders and marriages," upon "hitting the high spots," with never a regret that many words are skipped if only the gist of the meaning is gathered. Of course, modern language teachers are not to be blamed too severely for failing to grasp the psychological facts inherent in the above suggestions, for it is notorious that the same faults may be found in much of our instruction in the mother tongue, and we are only beginning to adopt a more common-sense policy. Perhaps the modern language teacher may be able to render a real service to the teacher of English in pointing the way to a fundamental differentiation between the two types of work mentioned.

Another pit-fall in modern language instruction has been the over-emphasis of the oral side. As stated in the beginning, a certain amount of oral work is quite essential. Most people involuntarily pronounce inwardly in some fashion the words they read silently. It is essential that the foundation for a correct pronunciation be laid in taking up the study of a foreign language. I have known men who could read a foreign language with perfect comprehension, but who could not understand a spoken word, nor speak a word themselves that could be understood. This is a

misfortune, and we certainly do not wish to expose Junior High School pupils to the danger of such a development. Fortunately the learning of new sounds and combinations of sounds is in itself a matter of absorbing interest to most children of this age, and their powers of imitation are still quite in the ascendancy. To be sure, they have learned in their English study to analyze new words and can work with some independence in new material if they have been properly taught. But to my mind it is a mistake to slow up the initial steps in beginning a modern language with an attempt at thorough phonetic analysis, such as is involved, for instance, in the use of a phonetic transcription. I am aware that there are enthusiastic teachers who succeed very well with such an analysis at the very beginning, but from observation of their work and from my own experience I am convinced that they succeed in spite of, and not because of the use of a transcription. With children of this age analysis may begin sooner and proceed more rapidly than in the case of English study in the primary grade, but I believe the same general order of steps is the psychologically correct one. I would rely almost solely upon imitation of the teacher with pupils of this age until the demand came insistently from the pupils for explanations. It has always happened in my classes that the requests came quite fast enough. Any other procedure than the one outlined seems to me to exaggerate out of its true proportion the oral side.

We are not in much danger any longer, I believe, of over-emphasis on grammar instruction. There are, of course, some inadequately prepared teachers who fall back upon that method as affording the path of least effort. But in the main the pendulum seems to be swinging in the other direction. What I have said about oral work applies here with equal force, except that there is not the novelty or intrinsic interest in the grammar study which the oral work affords. The idea of grammar as a handmaid of the text, recommended for the Senior High School and College, is doubly correct for the Junior High School. The skillful teacher will let examples accumulate during the extensive reading, and not try to classify and arrange very much of such material until its bulk begins to get burdensome in its disconnected form to the pupils themselves. In my own practice I have seldom attempted classification of grammatical knowledge until at least the last

half of the second Junior High School year, and have found the pupils then quite willing to take up such a study, for they are usually surprised at the amount of scattered knowledge they have acquired, and are delighted to arrange it in orderly fashion. I cannot here go into the devices for helping with this work. Any live teacher can invent them.

I have not taken up as yet the written work, but I believe that it should be concerned primarily with reproduction of what is read in an extensive way. Here again, as in the reading itself and in the oral work, I should differentiate clearly between two types of product; one representing painstaking accuracy, the other representing essentially correct content with a minimum of attention to errors of form. A characteristic of this age of pupil is the eagerness for expression, and if this desire is continually hampered by the hobble of absolute perfection of form of expression, interest will die. Anyway, no greater service could be done the pupil for his general training than to teach him to distinguish consciously between these two necessary kinds of procedure, both extremely valuable under different conditions.

It will be clear from the foregoing discussion that there is one essential difference between the procedure in learning English reading in the primary grades and in learning a modern language in the Junior High School. In the former case the development is through a mastery of oral reading first, followed by a greater interest in content as the form causes less and less trouble. In the latter the already acquired silent reading ability is used as the foundation of the instruction and is expected to furnish the motive for such study of form as is necessary. In other words, the eye is already trained to grasp the printed form and the process of associating the new sounds may well proceed parallel with the content reading. This does not contradict what I have said of the order of steps above, but merely means that a long drill on oral reading with pupils of this age before silent reading is emphasized would fail to make use of a valuable asset; viz., the already acquired silent reading habit.

I have purposely omitted up to this point any reference to the moot question of translation into English or retranslation into the foreign tongue. I am willing to dismiss it with the remark that there has been perhaps entirely too much heated argument on

this point in the course of which all pedagogical and psychological perspective has been lost. Of course pupils will translate. No one can keep from it at times. As in pronunciation, then, teach how to do it correctly, but subordinate it, as we subordinate everything else in this subject, to the silent reading for content. As a variant device translation has too many valuable characteristics to be omitted. The only trouble with it is that it has been shamefully abused and the reaction against it has been very sharp.

To sum up, then, this very general discussion: for the American child of average station and training, place the emphasis in foreign language study in the Junior High School where it is placed in English study, on the silent reading ability. Use essentially the same order of procedure that is used in teaching silent reading in English in the elementary grades, except that the long preliminary drill in oral reading to accustom the eye to differences of form may be shortened to a great extent, and made parallel with the development of silent reading habits to a greater degree than is possible in English. Campaign for the preparation of a large body of suitable reading material that will strike the happy mean between too great difficulty and too infantile simplicity. Subordinate all other features of instruction: oral drill, phonetic analysis, spelling, grammar study, written exercises, etc., to the acquirement of the silent reading power, but teach them in such a way that they will afford a sound basis for possible later practical oral or written use of the language. Such a truly "psychological" method, begun in the Junior High School and continued for five or six years, will give power, as I have proved to my own satisfaction in my own teaching, to read books in the foreign language with a degree of ease approaching that with which English books are read, and will react very favorably upon the reading ability in English.

Boys' Technical High School, Milwaukee

THE LINGUISTIC BACKGROUND OF THE MODERN LANGUAGE TEACHER¹

By ALBERT W. ARON

I TAKE it for granted that the modern language teacher has as good a practical command of the language he is teaching as he has been able to secure, that he is at home in its literature, and that he knows the life and institutions from which this literature has sprung. In addition to this, I believe he should have a general linguistic background, by which I mean a fundamental understanding of the principles of language in general and their application to the particular language which is being taught. In this paper I shall use the term *linguistics* in that sense.

What phases of linguistics are to be stressed? What is their practical value for the modern language teacher? Of what teachers may such a background reasonably be expected? The answers to these questions must of necessity be merely suggestive.

The essential branches of linguistics with which the teacher is ordinarily not on terms of easy familiarity are phonetics, principles and history of language, and psychology. These are, to be sure, merely various phases of the same phenomenon, human speech, but will be treated separately for practical reasons.

So much has been said and written on the subject of phonetics, and so general is the, at least theoretical, acceptance of the view that a modern language teacher must be phonetically equipped, that further comment may seem superfluous. But it may not be amiss to restate what has always seemed to me one of the most telling practical arguments in favor of phonetic training and the resultant teaching of a good pronunciation, an argument usually not considered as it should be. This is the immense saving of time that is effected. It has been said that it really matters little whether the great mass of students acquire an approximately correct pronunciation or not, but that the rub comes when all the students attempt to make themselves intelligible in the

¹ Based on a paper read at the meeting of the Association of Modern Language Teachers of the Central West and South at Chicago, May 13, 1922. The topic was suggested to me by Prof. C. E. Young, acting president of the Association.

varying dialects that have sprung up in one class room. Whatever our attitude toward the more or less exclusive use of the foreign tongue in our class work, few of us, I believe, are willing to accept old Dr. Arnold's dictum that French be taught as a dead language.

We will then use a certain amount of the foreign idiom in class, either in question and answer or in reading aloud or in oral reproduction or the like. It has been my experience in observation extending over a number of years in which I used alternately pure imitation and a method in which I employed phonetic aids that the amount of time consumed in correcting flagrant mispronunciations in the case of the purely imitative method was three or four times as great as in the other. The worst loss is, of course, not the time, though that is bad enough, but the break in the continuity of interest in reading, discussion, or whatever may be going on. So much for the economy of time.

Another point rarely considered is that the good or best students, this most neglected part of our student body, are entitled to get more than the mere approximation expected of the low average. The leaders have been so generally neglected for the sake of the herd that at least some of our educators are waking up to the urgent necessity of "salvaging the creators." In the matter of pronunciation, these best students can and will get the good pronunciation which they have a right to expect only by phonetic aid. (I should like to remark parenthetically that I believe only in phonetic aids, but by no means in attempting to teach the pupil technical phonetics. Time expended in this manner is so much love's labour lost. Any teacher who can remember his first introduction to the scientific study of phonetics will testify to the difficulty of the first approach to this subject.)

It goes without saying that real scientific study of language is impossible without a knowledge of phonetics. Before passing to a consideration of this phase, I should like to mention in passing one of a thousand examples that might be given where a knowledge of phonetics has given an opportunity to arouse that elusive but essential quality, interest. A number of my students had remarked on the fact that English-German cognates apparently contained the equation German *ei* = English *o*: *Stein*, stone, *Bein*, bone, *ein*, one, etc. When the interesting parallel was suggested to them

between the development of *ai* via *a*: and *ɔ*: to *o*: and the negro English development of *ai* (personal pronoun) to *a*:, namely that in both cases the first component of the diphthong *ai* had been lengthened and the second dropped, this peep into the life of human speech invested their language study with new life and dignity. It is self-evident that explanations of this sort are suggestive rather than exhaustive and that they come as an answer to a question, either expressed or implied.

As a knowledge of the sounds and sound production of a language is essential, so also an understanding of the general principles of language and of the history of language is equally important for the teacher who aspires to the dignity and privilege of membership in that great profession, teaching. As long as the teacher depends on a pedagogical bag of tricks and not on skill in teaching based on a thorough knowledge of and about the material he is teaching, namely language, just so long language teaching cannot claim classification as a profession. This thesis may, however, be branded as theoretical and rhetorical rather than practical. The real decisive question is: with what preparation will our teachers attain the best results? I intend to suggest briefly the results of the wider linguistic knowledge which I am championing; it changes that attitude of the teacher toward his subject; it vivifies the instruction by increasing the interest of the student; it causes the student to think where before only distasteful memory work seemed to count; and lastly, the question of discipline becomes a negligible quantity on account of the quickened interest.

No language teacher is unacquainted with the almost personal, dull resentment that pupils will from time to time exhibit at the presumption of foreign languages in indulging in idomatic vagaries quite foreign to the mother tongue or in bristling with irregularities where a regular inflection would so much better facilitate the entrance into the land of knowledge. How can the linguistically untrained teacher, to whom also these apparent irregularities seem like chaos, feel other than confused, ill at ease, helpless? Nothing will a class sense as quickly as such a state of mind on the part of the teacher. The result is the feeling that the resentment against the foreign language is justified, that of all the subjects the pupil is studying, language is the one where purely arbitrary

rules reign supreme. Contrast with this situation the teacher who sees in the idiom not an idiotic peculiarity but a characteristic development caused by definite psychological, historical, cultural, or other reasons. Likewise in phonological and morphological irregularities, he sees the living interplay of various forces, all of them operating according to some law intelligible to the teacher initiated in the wonders of language. Whatever may be his attitude toward answering any question that may arise or his method of doing so, the difference between his state of mind and that of the untrained teacher and the resulting effect on the class is apparent.

In that excellent book on language teaching, Palmer's *Principles of Language Study*, six main factors are enumerated which make for interest. The first of these is the elimination of bewilderment. The pertinence of this to the point we are discussing is manifest. I do not wish to be misunderstood as advocating a course in linguistics,—far from it. But an occasional suggestion as to the reason for some apparent irregularity or the promise to explain the difficulty out of class or the mere fact that the teacher is not at a loss when the intelligent pupil asks a question accomplishes the elimination of bewilderment.

Students of pedagogy are agreed that the first step in keeping discipline is the thorough mastery of the subject that one is teaching. (Throughout this paper I have in mind primarily language teaching in the secondary schools, where the question of discipline plays a greater rôle than in college, though the same principles apply to both.) Certainly, then, nothing will be more conducive to good discipline than the feeling on the part of the pupil that he cannot, whenever he so wills, bring the teacher to an intellectual stop.

How may the pupil's interest in language be quickened by a teacher trained in linguistics? This may be done by a judicious use of linguistic explanations which are intrinsically interesting and which answer a justified question. An occasional attempt to widen the general linguistic horizon of the pupil is usually attended by most salutary results. For instance, a colleague of mine in a secondary school had his pupils present as an assembly exercise a brief popular story of the relationship, geographical spread, etc., of the languages taught in the school. For weeks the vivifying

influence of this exercise was noticeable in the atmosphere in our classes.

Concretely, what are some instances of questions the answers to which may profitably be suggested? I do not suggest teaching anything in this line as teaching is usually understood. It is simply the transmission of information from one intelligent being to another (the implication being important that the pupil is intelligent enough to comprehend matters of this sort) without the attendant feeling that this must be preserved for future or examination use. I shall take just a few of the questions that seem to me to be such that one may well offer a solution of the riddle that puzzles the pupil.

What teacher has not been asked the reason for the grammatical gender of German, French, and Spanish? A brief exposition of Brugmann's well-known theory of the rise of grammatical gender invariably satisfies the questioner. Even if he should not understand the explanation or if he immediately forgets it, he at least has the feeling that language is not a hit and miss affair after all. Just as in biology a pupil is more interested in the life and development of an organism than in mere dry classification of dead specimens, so the pupil feels that he is looking in on the inner workings of language when he learns such a simple fact as that the French and Spanish future is simply a combination of the infinitive plus the verb *have*.

The comparative treatment of the grammar and vocabulary of English and French and German offers one of the most propitious paths of access to the interest of the class and the broadening of its intellectual outlook. Does not the Norman invasion take on a new meaning when the pupil sees the cultural supremacy of the invaders reflected in the English vocabulary? Such words as Norman French *pork*, the palatable fine meat prepared for the table, and the lowly Anglo-Saxon *swine* tell a story of transcending interest. And how quickly some of the fossils of English grammar reveal the life that once pulsed through them when we see that *ox, oxen* belongs to the same class as *Ochs, Ochsen, Knabe, Knaben*; that *man, men, mouse, mice* are the results of the common phenomenon Umlaut as in *Mann, Männer*. Linguistically, the plural *children* may be compared to an excavated city in which the remains have been found in two strata. The ending *-r* is the same

as that of *Kind*, *Kinder*. When this ending had become unproductive as a sign of the plural and died and was forgotten, a further stratum, the *-n* ending was superimposed. The whole German declension loses some of its horrors if the pupil sees that his own tongue illustrates each of these classes. And above and beyond this, it makes him think. This activity will be of advantage to him whether his new insight helps him with his lesson or not. The comparative teaching of German and English grammar has been interestingly treated in an article by Professor Julius Goebel in the first yearbook of the *Pädagogische Monatshefte*.

The German strong verb will probably never be taught without reference to the English strong verb, and the battle is half won if the teacher has realized that, almost without exception, a verb is strong in German if its cognate in English is. Both Latin and French and Spanish are the gainers when the teacher suggests to such of his pupils as may have had Latin the relationship of *ille*, *illa*, *illud* and the Romance definite article. The pupil is encouraged in the direction of judicious guessing, a more or less worthy form of reasoning, if he knows that most Latin neuters become French masculines. He will now, when in doubt, make his Latin neuter a French masculine. The Latin neuter plurals in *-a* that become feminines by analogy with the feminines in *-a*, Lat. *arma*, Fr. *arme*, Lat. *folia*, Fr. *feuille*, etc. will not confuse him but, on the contrary, the interesting exception will help fix the main rule. No teacher can answer the regularly recurring question concerning the relation of Low German to the German learned in class unless he has studied the history of the language.

These few chance examples might be multiplied over and over again. No sane teacher would expect to teach linguistics in a language class. No good teacher on the other hand will neglect an opportunity of giving the work added zest by the proper suggestive use of linguistic material. Very much may be done in an individual way before and after class and by conference in answer to the express desire of the better student to get some light on the nature of the problems he is wrestling with. In individual work there is ample opportunity for satisfying the curiosity of the wide-awake student on any linguistic question that may arise. But when all is said and done, the greatest benefit accruing from the teacher's knowledge of the nature and history

of language is not so much its concrete application in individual instances in his class work as in his whole changed attitude. He is a professional man in addition to being a skilled craftsman.

When one reflects that language has two phases, outer language, the science of which is phonetics, and inner language, the science of which is psychology, the paramount importance of a knowledge of psychology for the language teacher is manifest. Fortunately very few students graduate today without an elementary acquaintance with psychology. But this is rarely coordinated with anything else or viewed in connection with an objective. However, when one brings this knowledge to bear on one's linguistic work, it is followed by the best results for both psychology and linguistics. The young teacher, who has had the good fortune of becoming familiar with the fascinating story told in Wundt's psychology of language, albeit in diluted form, will never again look upon the scientific study of language as an abstruse occupation.

An intelligent choice of method is impossible without the help of linguistic psychology. Language-learning is a habit-forming process. Need it be affirmed how essential for the teacher a thorough understanding of the formation and mechanism of established habits is? The superiority of non-voluntary over voluntary attention and the importance of securing this kind by some artifice or other; or, in the process of remembering, the importance of repetition, vividness, recency, and number of associations, for instance in language work, hearing a word, pronouncing it, writing it, and seeing it: these and many other phases of consciousness quite properly fall within the scope of the question we are considering because they belong to that knowledge about linguistic processes which we think necessary for the teacher. Most prospective teachers are pretty well satiated with method, but in how many cases have they been introduced to even the rudiments of an understanding of the nature of language itself from the psychological point of view? I do not propose a course in linguistic psychology; I do propose that if the future teacher is taking psychology at the time when he has already undertaken his preparation for language teaching, that the person in charge of the latter direct him toward a coordination of his new insight into the workings of human consciousness and his practical command of language. If, as is usually the case,

the student has had his psychological training as an underclassman, this may be reviewed chapter for chapter and its significance for linguistic problems revealed.

Where and when is the prospective teacher to acquire this training? Naturally the answer depends on many varying conditions. In some manner the senior's interest in linguistic matters should be aroused. This is usually more successfully done if his attention is first directed to general linguistics. An isolated uncoordinated course in the history of German, French, or Spanish usually falls on barren soil unless the young teacher is acquainted with the basic facts of language. Phonological and morphological changes are meaningless by themselves and have no inherent interest until they are brought into connection with larger questions. The fact that French has only one noun case form does not interest the student, but when this loss of cases is considered from the point of view of progress or decay of language, it assumes an entirely new interest. When the teacher learns that a people in the Caucasus that has no cultural pretensions possesses a half hundred case forms he sees that the number of cases is not an index of the richness of a language. The self-evident fact that German, French, and Spanish have a singular and plural appears in a new light when the teacher finds that many languages, including our American Indian, have no singular and plural in our sense.

This general introduction to the nature of language is more interesting and will bear more permanent results than the customary instruction in the phonology and morphology of an older German, French, or Spanish dialect, unless this at the same time proceeds from general basic linguistic principles. Certainly the history of a language should include, in addition to sounds and forms, such subjects as the sources of the vocabulary, the influence of foreign civilization through the influx of loan words, the efforts of purist societies to rid their language of foreign intruders, such interesting by-paths as popular etymology, etc. By all means a start should be made in introducing the teacher to the inexhaustible mine of syntax.

All of this may be attempted in the departmental courses usually offered to major students in the history of the single language or it may be accomplished by taking in addition an

introductory course in the department of general linguistics. If the young teacher has gone forth without this training, he may remedy his deficiency to a certain extent by working through such books as are suggested in the bibliography below. In the case of linguistics there is no substitute "just as good" as the genuine live teacher. The answer to the question we raised at the beginning of the paper: of what teachers may such linguistic training reasonably be expected? is simple: of all teachers who wish to become worthy members of a profession which must be founded on an adequate scientific knowledge of the material with which it operates. Until the mass of our teachers comes to view the methodology of language teaching in this light, we shall not have that concerted effort which alone can bring the standard of our profession to the plane on which we should like to see it.

The following short list of books is appended in the hope that it may be helpful to some of the readers of the JOURNAL. It is intended to be suggestive rather than exhaustive.

E. H. Sturtevant: *Linguistic Change. An Introduction to the Historical Study of Language.* University of Chicago Press 1917. A very good popular introduction.

Otto Jespersen: *Language, its Nature, Development, and Origin.* London, Geo. Allen and Unwin 1922. Perhaps the best book in English on the subject.

Leonard Bloomfield: *An Introduction to the Study of Language.* Holt and Co. 1914.

Peter Giles: *A Short Manual of Comparative Philology for Classical Students.* 2d ed. London 1901.

K. Sandfeld-Jensen: *Die Sprachwissenschaft.* Sammlung Goeschen 1915.

E. Sapir: *Language, an Introduction to the Study of Speech.* New York 1921.

Henry Sweet: *The History of Language.* London, Dent and Co. 3d ed. 1908.

Oberlin College

L'EXPLICATION FRANÇAISE

By M. CLAVEL

THIS article is not meant as a substitute for such standard works on the subject as those of M. M. Rudler and Roustan. It simply aims at giving—as briefly as possible—a clear and correct idea of the "explication française" to those readers of the MODERN LANGUAGE JOURNAL who might still belong to that misinformed class of American teachers for whom the "explication française"

is a most artificial, complicated and mysterious method of studying French literature, and French literature alone.

To begin with, this method can be applied with equal success to all modern languages and literatures, and it ought to be known as "explication de textes" without reference to any particular language. The French have developed it first because they were the first to think that one's native tongue is well worth a careful and systematic study, but with the ever-increasing interest in the departments of modern languages in American and British universities, the "explication de textes" is bound to become rapidly an essential feature of the teaching of those departments.

In the second place, the "explication de textes" is as logical and practical a method as one can wish for. It is hardly necessary to point out to Americans—who justly claim that their nation is, in many ways, the most practical in the world—that the most logical and practical way to study literature is to "grapple with the facts," that is with the "texts" themselves, instead of learning by heart page after page of appreciations and criticisms. When we come, however, to the procedure to be adopted in dealing with these texts, it is most necessary to show at some length why the "explication de textes" is not only the most practical, but also the sole logical and practical method at the disposal of teachers.

Since the student is expected to judge for himself, we must necessarily give him an adequate training, and the principal part of this training will naturally consist in teaching him to *see with his own eyes* everything that is worthy of notice in a literary work. (For all teachers agree that the untrained student confronted of a poem "hath eyes and seeth not," just as a man without a knowledge of mechanics may look at a piece of machinery for hours without noticing its fine points or its faults). Now, if we want our students to open their eyes to literary beauties and defects, the only logical and practical method to follow is to help them to take, as it were, literary works to pieces, and to put them together again, and so on, until they realize the intrinsic value of each component part and its relative importance with regard to the whole. But—for evident reasons—this could not be done *thoroughly* on a sufficient number of types if we were to insist upon dealing with entire works in the class-room. We are finally led, therefore, to work on a series of carefully chosen and representative

extracts, in other words, to adopt the method known as the "explication de textes," which—in the terms of the Ministerial instructions of 1902—essentially implies a double process: "choisir et préciser." Let it be understood, however, that such a method is not an end in itself and that the student who has mastered it is expected to apply it to extensive personal readings and to complete thus the very valuable but necessarily limited literary notions he has acquired in the class-room.

With regard to examples of "explications françaises" the books of M. M. Rudler and Roustan might be considered as a little advanced for the average capacities of American students. I shall, therefore, attempt to indicate briefly how I usually proceed to "explain" Du Bellay's famous sonnet: "Heureux qui, comme Ulysse. . . ." in an introductory class in French literature and composed of a majority of sophomores. (See Braunschvig. Vol. I. p. 295.)

1. A student reads the sonnet and endeavours to show by his way of reading that he understands and appreciates the ideas and feelings expressed in it.
2. Another student is asked to explain such antiquated words and phrases as: "usage, saison, âge, qui m'est une province et beaucoup davantage" and such difficult terms and expressions as: "toison, clos, douceur angevine."
3. As an introduction to the study of "matter," a third student then says what he has learned concerning "Les Regrets" and the circumstances under which this collection of poems was written.
4. A fourth student—who has specially prepared this particular part—reads the sonnet again, stopping whenever he finds occasion to comment upon the ideas and feelings expressed by Du Bellay and to connect them with what he knows of his character and life. For instance, "Ulysse" and "toison" will call for a commentary on Du Bellay as a man of the Renaissance; "usage" will suggest a sentence or two on Du Bellay's disappointing experiences in Rome; "parents" will be explained in view of the fact that Du Bellay lost both his father and mother very early in life; "Hélas!" will be associated with the title "Les Regrets"; "Fumer la cheminée" will give the student an opportunity to show how Du Bellay needs only a few

words to conjure up a whole scene; the long-absent traveller pausing at the top of a hill overlooking his native village and overpowered by feeling as he sees the smoke of the cottages rising slowly in the calm evening air, etc., etc., (These commentaries to be followed by a concluding judgment on the "matter" of the poem.)

5. The remarks on "manner," on style,—also especially prepared by one student—will be grouped under several headings, for the sake of both clearness and accuracy. (a) First it will be necessary to discuss the composition of the poem, to show, for example, that a very general first stanza is followed by a most personal and moving second stanza, or that the last line of the second quatrain constitutes a most felicitous transition. Then the student will examine the various elements of the style proper: (b) Vocabulary (antiquated? rich? accurate? far-fetched? etc.), (c) Sentences (long? involved? ample periods? series of short clauses? harmonious? . . .) (d) Figures of speech (cf. here: Ulysse, Jason, plus . . . plus . . . plus, etc.), and conclude with what he knows of the *Pléiade* and of the literature of the time.
6. The versification will also be studied under several headings before the student dealing with it is allowed to pass a judgment upon it. (a) The sonnet (Marot and Melin de St. Gelais—*La Pléiade*—quatrains and tercets or triplets—arrangement of rimes); (b) Rimes (rich? harmonious? felicitous? feminine endings? . . .) (c) Run on lines (*La Pléiade* and *Malherbe*); (d) the caesura (*Malherbe* again).
7. After such a detailed and systematic commentary, no student of average standing will find it difficult to avoid, in the general conclusion, those tame and meaningless epithets which invariably come to the lips of students who "have eyes and see not," and this will be the best reward of the teacher and the best vindication of the "explication de textes."

University of Michigan

APPRECIATION (EIN TIEFERES SICH BESINNEN)¹

By HERMANN ALMSTEDT

THE purpose of this group, I take it, is to meet for the discussion of teaching problems, to present the various experiences along the lines of our various endeavors, to give and to receive quickening. It is in this spirit that my offering is made, and if it leads to large and wholesome discussion, I shall be glad, indeed.

One wonders sometimes in view of the many meetings from time immemorial to discuss the problems of the teacher of Modern Languages: Is there any problem left to be discussed? But supposing for the moment that all questions pertaining to our field were satisfactorily answered, there yet remains always the question: "How can I best make use of this or that principle under the present circumstances?" for the dynamic forces of life are unceasingly creative, working out the pattern and the design of the present hour. Whatever counted yesterday, needs revision today; old theories and facts are questioned and restated; new emphases, new angles of approach are re-shaping and re-evaluating what we had supposed were fixt and unbending verities. This is so in our political and economic life; it is equally true for our academic world. In the latter, if anywhere, should the untrammeled thought and spirit of man find its greatest play-ground, and there are hopeful signs that time-honored incrustations are crumbling, that a new fresh breath of air is sweeping through our corridors and lecture-rooms and is again giving that contact with life as a whole, without whose creative impulsion only sterility and crystallization can result.

There need, therefore, be no misgivings with regard to at least one problem with which the teacher of Modern Languages is concerned, and that problem relates to literature; for Literature is Life itself.

My paper, then, has to do with the general problem of teaching literature; that is, literature in terms of literary masterpieces; that is, literature sensed and evaluated as art, as a creative process of the highest order. German Literature, of course, shares the

¹ Paper read at the meeting of the Modern Language Association, Central Division, held at Iowa City, Iowa, December 29, 1921.

findings of this discussion; but, specifically it is German Lyric Poetry, as the subtlest expression of human emotion in literary form, to the teaching of which I would invite your attention.

When I thus single out lyric poetry from the other traditional categories of dramatic and epic, I wish to make it clear that if you have successfully, as a teacher, created an understanding, and what is more—a love and even a passion for this subtlest species of literary form, you have in the largest way quickened the sense of appreciation for literature as a whole.

If the word inwardness (*Innerlichkeit*) can be characteristically applied to German Literature as distinguished from other literatures, certainly this word receives a more potential meaning when applied to German *Lyric Poetry*. For the teacher, it is a rich and fine opportunity to test his greatest skill and his love and devotion to his subject.

But, comes the retort: Can you *teach* literature? There are those, you know, in our academic family who frankly say that literature can not be taught and should not in our curricula share the same position of eminence with subjects that are supported and vouched for by a body of definite facts and scientific laws; that literature as a creative art lacks that compelling demonstrableness which is the grace and virtue of science and gives to the word academic its true and noble meaning; in a word, that literature is not an academic, or a University subject.

Whatever may be the merit of their position as it relates to the definition of the word academic, so much is clear that they sense the true and inward meaning of a literary fact as distinguished from a scientific fact and thus contribute vitally to a clearer understanding of the function of literary study.

Let us equally frankly admit that there is a difference, and thank God for that difference. The contention of an exclusive *raison d'être* of the one or the other strikes one always as such an unintelligent view of life, as unintelligent and spiritually haughty as the old and ancient theological claims of possessing *die allein wahre und seligmachende Lehre*. Why interpret the world of Mind so sparingly? We need its total functioning to give us Truth: with the pure Intellect as evidenced in our science; with emotion, taste, Beauty as yielding our works of art; with Conscience for our moral sense of obligation and duty—*nun, man kommt wohl eine Strecke!*

In view of the above contention let not the teacher of literature be unduly alarmed, for courses in literature are still in our curricula and there is no likelihood that his field of interest will be taken from him. Further, he can stoutly maintain that there is a body of scientific fact for his subject, only with this restriction, however, that by nature of his subject it covers the ground less satisfactorily than a body of scientific fact relating to a so-called science. But, what body of scientific fact or statement covers the ground completely and satisfactorily? Is not the history of science one continuous sheet of corrections, emendations and amendings? It seems then that the difference between science and art as it relates to the statement of scientific fact is in reality only one of *degree*.

What matters for our discussion at the present moment is the difference in *kind*. There lies the real intent and purpose of my paper. I wish to make it clear that lyric poetry is not physics and that the problems of the teacher of the drama are different from the problems of the teacher of chemistry; that, if this point of difference is really understood, the subject of literature will come into its own more distinctively than it does today. The raw material of fact as such is necessary, but it is a far cry from this to the finished work of art with all of its subtle meanings and implications. We are interested in the material which the artist uses, but we are more concerned with what he fashions out of it as embodying his intention. We are interested supremely in *why* he fashioned it. There lies the fine problem for the teacher: to relate the intentions of the artist to his finished achievement, to interpret; in a word, to *re-create*.

The teacher of literature differs in his function in no way from the conductor of a symphony orchestra, or from any musician who interprets the masterpieces of the great composers. In fact, in more ways than one, may a teacher of literature derive understanding and inspiration for his work from this related field of art—that of music. Let me say so in a word: a teacher needs not only to know, but also to appreciate and to love. This applies to the teacher in any field of interest; above all, however, to the teacher who has masterpieces of literature to interpret. True teaching, in its last analysis, is the finest of fine arts, and it is made of the stuff that a broad and inspiring personality is made of. Ah, there we

have it: *personality, Persönlichkeit!* May a word from Goethe's *Gesprächen* reassure you: "Allerdings ist in der Kunst und Poesie die Persönlichkeit alles . . . aber freilich, um eine grosse Persönlichkeit zu *empfinden* und zu ehren, muss man auch wiederum selber etwas sein."

How intangible, how vague, how indefinite all this sounds to the vocationalist whose slogan is efficiency, material efficiency; whose reach never exceeds his grasp, "eager for quick returns of profit, but heedless of far gain"; whose immediate interest is a job, not life itself. I am aware of objections even from brothers in our own field who would view with suspicion, if not with distrust and condemnation, any attempt to do more than purvey the concrete traditional heap of fact. They would probably indict for shallow impressionism and superficial appreciation any one who had the courage of a *quam pulchre*. Well, it is for these, that my superscription bears the qualifying amplification: *Ein tiefes sich Besinnen. Sich besinnen* includes the total functioning of the mind, thinking as well as feeling; it calls for nice balancing of values; it re-inforces and rehabilitates at par a coin which has lost by abrasion, and this coin is the word *appreciation*. Let us not discard the word appreciation, but let us give its etymological meaning a new life. To *appreciate* life is, really, to give a value to it, and what word is there that so truly synthesizes all our endeavor, all our aspirations and all our hopes as the word *value*?

For all this, I am in the last analysis indebted to the inspiring essays of Rudolf Hildebrand, who came into my student and pedagogic life quite early. He possessed the searching mind of a scholar and with it the sympathetic heart of a lover. From him as from no other I gained an understanding and an inspiration for courses in literature for undergraduates. As you know yourselves, the work one is called upon to do in our smaller departments ranges all the way from elementary language courses to those of graduate character. The undergraduate problem, however, looms large in this whole field. To open the Gates of Beauty to the Sophomore or Junior is indeed a fine privilege.

With your kind indulgence may I sketch briefly a course called *Masterpieces in Modern German Drama, Lyrics and Novel*. The prerequisite for this course is fifteen hours of work in the elementary, intermediate and advanced language courses. *Masterpieces*

meets three times a week for a semester and aims to open the field of German Literature for the student. There is little or none of the ordinary class-room translating from German into English. The discussion which is largely around literary values is in English. The *specific* aim of the course is to make a lyric poem, a drama, and a novel stand out clearly before the student's mind; the *general* aim—to make him sense and appreciate a literary value. As suggested above, the course is frankly pitched from the start in the key of a lyric poem. A poem from Goethe, like *Der Fischer*, or *Mignon* receives the fullest treatment. If six hours or more are necessary to bring out all the issues, this time is taken. Here we gain time by apparently losing it. The presentation includes three steps: a presentation of the poem as a whole; a close and sympathetic analysis; and a complete synthesis which usually flowers in an oral interpretation. By the time that the end of this preliminary, introductory work is reached, the student has had his eyes opened for the points of value that he is to seek for. He has sampled under the direction, guidance and sympathy of the teacher; he has studied under supervision. He is now ready to strike out for himself and test his own initiative and powers. Each student is then given a poem for the semester paper, on which he begins at once; it becomes his companion for the semester. A brief summary of suggestions (and this summary is merely suggestive) sends him on his way. He is at liberty to come in for conference and to present questions and difficulties as they arise.

The summary of suggestions runs somewhat like this:

Study the poem for content and form. Read among other essays Poe's "Essay on Composition." Give a short biography of the poet and relate your poem to the poet's life. Give content of the poem in a short German essay. Make a sharp, close analysis of your poem from all points of view, even diagramming rise of action or rise of emotion. Is there an abstract idea or theme? Is the latter treated anywhere else in literature? Atmosphere? Unity? How produced? Are content and form in harmony? Beauties, where and why? Meter, describe in detail. How does it characterize, contribute? Heading of poem. Finally: interpret poem orally. Study pronunciation. Write out phonetic transcription. Read poem over intensively every day. In the paper that you hand in, give a table of contents, bibliography, and—last, but not least—write in good literary English.

You will notice that the procedure makes for deepening, for *ein tieferes sich Besinnen*. For once, at least, in their life as young American students they will have become impressed with the idea of sinking a shaft, of growing a responsible conscience even on matters relating to lyric poetry. The returns from this procedure are, in my experience, most gratifying. Students remain to pray, who scoffed before.

You will also observe that the teacher's task is not an easy one, constantly to steer between the Scylla of demonstrable fact and the Charybdis of emotional value. There may be ship-wreck on either of these reefs.

So much stands out clearly in my mind: just as the teacher of the language should have understanding and sympathy for philological endeavors, so the teacher (or rather let us call him the *quickener*) in literary values, should be interested in the questions of the Beautiful, in esthetics. Neither of them, however, should unload his theories as such upon the student already bewildered by the new field of work. The complete history of criticism, or the final work in esthetics has not yet been written; and there will not be a final solution till we have a book called the *Science of Human Behavior*. Let us keep abreast of the endeavors of the human mind to search out finalities, but in the meantime, let the Beautiful in Life not escape us because we have not a theory, or a pigeon-hole for it. Is it not an historic fact that the *aperçus* of one Friedrich Theodor Vischer are valued today, while his theories have long gone a-glimmering? And then, too, think of that glorious line in the Prolog:

"Ihr Anblick gibt den Engeln Stärke,
Wenn keiner sie ergründen mag."

But—returning to *Masterpieces*—each student has been assigned a poem—all his own—and also a date near the end of the semester on which he is to render an account before the class of the talent entrusted to him. In the meantime, the class-work goes on. One drama is worked through together, one novel is taken up. Sometimes the novel is assigned for outside reading and study in order to gain more time for additional work in lyrics. It is surprising how swiftly the hours go by. When the time comes for the consideration of the individual poems assigned, the class prepares the particular poem and a lively interest results on the day of presentation.

May I say that the class manners are as easy and unforced as possible. I encourage a full play of imagination and fancy. There are humorous incidents, as when the realistically minded runs for the bright colors of the rainbow. *Ihm krabbeln Käfer in der Hand.* This shock between realism and the "shaping power of the imagination" is the greatest experience for him. I am always willing to entertain the simplest, naivest questions. These have taught me, in turn, valuable lessons. All matters relating to technique are eagerly caught up, especially by the type of student that comes from the Engineering School. In technique we have that body of demonstrable fact, beyond which only the inspired teacher will lead his students. It is well, however, to remember that a thorough knowledge of technique becomes an invaluable help to even the inspired teacher. A lot of rubbish, half truth and superstition, about matter artistic would vanish if such books as Müller-Freienfels, *Psychologie der Kunst*, were more read and better known. Only one warning: the teacher must beware of becoming entangled in the meshes of the net of technique.

In conclusion: May I hope that my rather inadequate presentation of a large and difficult problem will nevertheless have touched upon points that will hearten the fellow-worker and make him joyous in the interpretation of masterpieces? Goethe has a line that runs so:

"Denn edlen Seelen *vorzufühlen*
Ist wünschenswertester Beruf"

I should like to say to the teacher of Literature:

"Denn edlen Seelen *nachzufühlen*
Ist wünschenswertester Beruf."

University of Missouri

THE SIGNIFICANCE OF THE MODERN LANGUAGE CLUB¹

By MARIELE SCHIRMER

THE purpose of a Modern Language Club, as I conceive it, is to combine the knowledge gained in the class-room with a spirit of camaraderie and informality, thus making the language

¹ A paper read before the Eighth Annual Convention of the Wisconsin Association of Modern Foreign Language Teachers, Madison, Wis., April, 29, 1921.

studied, more concrete, more palpable, and more living. Through the club, the student will gain information relative to the life and literature of the foreign people in a less formal manner than it would be possible to do in the class-room.

The following is an attempt to describe the activities of "Le Cercle Français" at the Milwaukee State Normal School. For the past two years, this club has been devoting its efforts to the study of special periods from the history of the French drama. The general plan as carried out, was to have a brief "causerie" on the drama of a certain period and then have scenes from characteristic plays of that period read with parts assigned. The first meeting of this kind was devoted to the drama of the 11th-13th centuries, and included the reading with assigned parts, of the mediaeval plays *Le Jeu des Vierges Sages et des Vierges Folles*, and *Le Jeu de Robin et de Marion*, in order to give the student a conception of the religious and the pastoral characteristics of mediaeval drama. In the program treating the 15th and 16th centuries we had two short talks on the mystery plays and *sotties*, combined with the reading of most of the third act of *La Farce de Maître Pathelin*. Wherever it was feasible, scenes were acted out with some suggestion of costume. The 17th century drama occupied several meetings. All through the first semester of the school-year 1920-21, our general topic of study was Molière (both in and outside of class), as we were preparing a public presentation of *Le Bourgeois Gentilhomme*. We all felt at that time, "The Play's the thing,"—not in this case, "to catch the conscience of the king," but to bring the court of "Le Roi Soleil" and the brilliance, wit, and joy of 17th century comedy nearer to the 20th century student, too often far too much absorbed in things of a purely utilitarian nature. The benefits gained by students taking part in such plays, can readily be noticed in the increased facility of expression. Idioms used in the comedy really become part of the students' active vocabulary. Aside from acquiring fluency of expression, students derive much pleasure from rehearsals and presentation of the plays. In preparation for *Le Bourgeois Gentilhomme*, we had a "causerie" on Molière by a faculty member, and at a subsequent meeting, the reading with assigned parts of various scenes from Molière's comedies.² In the meeting devoted

² Suggestions for this may be found in Chapuzet and Daniels: *Molière en Récits*. D. C. Heath & Co., Chicago.

to the tragedy of the 17th century, the first number of the programme was a "causerie" by one of the faculty members on "La Signification du 17ième Siècle dans la Littérature Française"; then, the most advanced class read a scene from the play they studied, *Le Cid*, which was preceded by a short discourse on the significance of Corneille. Racine was represented by a scene from *Iphigénie en Aulide*, preceded by an essay on the treatment of the Iphigenia legend by ancient and modern authors, in this case, Euripides and Racine. The other scene from a tragedy by Racine was the appeal of Andromaque to Hermione and Pyrrhus. The scenes from *Athalie* were given in connection with a musical programme to follow Mendelssohn's "Priest's March" from *Athalie*. Most of the résumés of tragedies were given in English, because of the difficulty of the subject, and I think there is a justification for this, since it is a matter of general culture.

As the meetings devoted to the history of the drama always demanded rehearsals, and "Le Cercle Français" meets every two weeks, a meeting of this kind would alternate with a "réunion" of another kind, which will now be mentioned briefly. We have always had a musical programme, in which the selections rendered were preceded by a short talk on the composer; two longer "causeries," one on "Les Écoles de France," another one, illustrated, on "Paris." The two holidays which "Le Cercle Français" always observes, are Christmas and Mardi-Gras. Owing to the fact that it is well-nigh impossible to find French Christmas plays, the ingenuity of the advanced students is always taxed. One year they dramatized *Un Conte de Noël* by Mme. Renard,³ while the next year, the English verse translation of Bouchor's *Un Conte de Noël*⁴ (the only form at the time available to me) was translated and abridged as a French prose play. Besides this, various Christmas customs of Provence⁵ were discussed, a poem read, and a chorus sang, "Le Cantique de Noël." The Mardi-Gras programme usually consists of dramatizations of La Fontaine's "Fables," a debate on a subject of a more or less humorous nature, songs of a lighter vein, short scenes from something like *Le Voyage*

³ See Renard: *Trois Contes de Noël*, Ginn & Co., Chicago.

⁴ Translated by Barrett Clarke. Samuel French & Co., N. Y., 1915.

⁵ Janvier, T. Allibone: *Christmas Kalends of Provence*, Harper & Bros., N. Y., 1902.

de M. Perrichon or *L'Avare*. What always adds to the fun on this occasion, is that those participating always are disguised in name (as their own is either translated or adapted in some way to a French name), so that there is always a great deal of guessing beforehand as to who is who. This year the programme was followed by a costume party.

The other meetings to carry out the "play idea" are represented by those devoted to the playing of games, of which several interesting ones are on the market.⁶

To give an idea of how our meetings alternated, I shall mention the order of the programmes of the year 1919-20:

Causerie; "Les Écoles de France"; Labiche Programme; Musical Programme; Drama of the 11th-13th Centuries; Christmas Programme; Causerie Illustrée: "Paris"; Mardi-Gras Programme; Games; Drama of the 15th & 16th Centuries; Games; Discussion of Articles from French Newspapers and of Brieux's *Les Américains chez Nous*. (Some scenes were read.)

The connection of the work of "Le Cercle Français" with that of the class-room has been referred to in the case of the Molière Programme. Another in which the two may be combined is the Victor Hugo Programme. Both last year and this, the students, as part of a test, were asked to write about some scene in *Les Misérables* in dialogue form. These dialogues were partly written from memory, as many parts of the conversation of the novel were remembered, and partly improvised. Other numbers of the programme may include: a French essay on the life and works of Victor Hugo, scenes from *Hernani*, or some other play which a class may be studying, poems, and résumés of some of the novels of Victor Hugo (which may be given in French or in English, according to the stage of advancement of the students).

Another feature of "Le Cercle Français" is the singing of French songs⁷ and the occasional public presentation of a play. Thus far, besides *Le Bourgeois Gentilhomme*, *La Poudre aux Yeux*, *L'Anglais tel qu'on le parle*, and *Les Deux Sourds* have been presented.

⁶ *Le Jeu de Vocabulaire*, *Le Jeu des Verbes*, *Le Jeu des Pronoms*, *Le Jeu Illustré*; Modern Language Press, 64 Mack Block, Milwaukee, Wis.; *Le Jeu des Nombres*, *Le Jeu des Heures*; Miss R. Kurlanzik, San Francisco, California.

⁷ See Walter-Ballard: *French Songs*, Chas. Scribner's Sons, N. Y.

The programmes executed by the German Club were of a similar kind. The reading of a simple one-act comedy with assigned parts always proves to be of much entertainment to the Club, and as a rule, the first meeting of the year is devoted to this sort of work. Plays like *Einer muss heiraten*,⁸ *Unter vier Augen*,⁹ *Als Verlobte empfehlen sich*,⁸ or others of a simpler nature¹⁰ will be found suitable for the beginning. Schiller's birthday can be commemorated by a programme planned in various ways. In our "Verein" usually one of the students read an essay on Schiller's life, and during the reading, scenes from plays and poems were rendered. The ones especially enjoyed by the students were the "Apfel-Schuss Szene" from *Wilhelm Tell*, the one between Queen Elizabeth and Maria Stuart, and monologues from *Die Jungfrau von Orleans*. In connection with the Schiller programme, a duet from Rossini's opera *Guillaume Tell* was rendered.

In regard to Christmas plays, there is a great deal to choose from. The fairy element of dwarfs and angels always enhances the beauty and charm of the presentation. A play of this nature and yet quite simple is *Weihnachtsboten*,¹¹ *Wie Klein Else das Christkind suchen ging*,¹² and *Was die Tannengeister flüstern*.¹² (The last two were somewhat abridged.) Then there is the wonderfully impressive *Deutsches Weihnachtsspiel* by Otto Falckenberg.¹³ Other plays suitable for presentation are some of Hans Sachs' plays,¹² and *Im deutschen Walde*,¹¹ which is especially effective when presented out-of-doors. Then a few meetings each year may be devoted to the reading of a longer play, such as *Königskinder*, or *Der Bibliothekar*. Most valuable and delightful suggestions for games are found in Miss Caroline Young's article, entitled "The German Club" in the MODERN LANGUAGE JOURNAL.¹⁴

There is comparatively little material on Modern Language Clubs in educational magazines. Suggestions for this type of work

⁸ D. C. Heath & Co., Chicago.

⁹ Henry Holt & Co., Chicago.

¹⁰ Short Plays published in the collection *Die Vereins Bühne*, Verlag C. Ludwig Ungelenk. (Dresden-A).

¹¹ In *Die Vereins Bühne*, Verlag C. Ludwig Ungelenk. (Dresden-A).

¹² Druck und Verlag Philipp Reclam, Leipzig.

¹³ (Munich and Leipzig) Verlag Georg Müller.

¹⁴ March, 1917.

may be found in Prof. Oliver's Bulletin, entitled, "Suggestions and References for Modern Language Teachers,"¹⁵ the bulletins of the University of Wisconsin: "A Four Years' High School Course in French" and the same in German; a few articles in the *MODERN LANGUAGE JOURNAL*, as the one by Miss Young, referred to above, two by Prof. Jameson of Oberlin on "Le Cercle Français,"¹⁶ and part of Prof. Arnold's article, entitled "Ambassadors of France,"¹⁷ and in the Bulletins of the Wisconsin Association of Modern Foreign Language Teachers.¹⁸ The list of plays presented by Harvard University, which appeared in the *MODERN LANGUAGE JOURNAL* for May, 1919, the one of French plays published by D. C. Heath & Co., and also the more exhaustive one in Barrett Clark's book, "How to produce Amateur Plays,"¹⁹ will prove valuable. The last mentioned book also contains suggestions on stage decoration and lighting.

By way of a summary, I should like to re-state the aims which we have tried to work for and attain by means of the above-mentioned programmes:

First, to give the student a more detailed idea of foreign life and literature by means of lectures and readings from dramas characteristic of the age studied; secondly, to give them an opportunity to hear the spoken language, which is so greatly emphasized in the Reform method of Modern Language teaching; and lastly, to increase their ability to speak the language by taking part in programmes, either by memorizing parts in plays, or by improvising and writing dialogues.

The above is merely a résumé of programmes that have been rendered in our French and German Clubs. Programmes of a similar nature could also be arranged in connection with the work of a Spanish Club.

*Milwaukee, State Normal School,
College Division*

¹⁵ *University of Illinois, School of Education, Bulletin No. 18*, published by the University of Illinois, Urbana, Ill.

¹⁶ *MODERN LANGUAGE JOURNAL*, April, 1918, and March 1920.

¹⁷ *MODERN LANGUAGE JOURNAL*, March 1921.

¹⁸ For copies of this Bulletin, address Miss Laura Johnson, Wisconsin High School, Madison, Wis.

¹⁹ Little, Brown and Co., Boston, 1917.

MAKING OUR STUDENTS SUSPICIOUS

By MARY WELD COATES

PERHAPS the American student's greatest obstacle to a finished mastery of a foreign language is his trustful faith in his native tongue—that unanalytic attitude toward English construction. What can we teachers of languages do to make students look with suspicion upon certain phrases in their language? How can we give them the "feel" of what may and what may not be safely carried over, "as is," into the foreign language?

Enough has been said of Idiom, but always of idiom in the *foreign* language. In the case of Spanish, Ginn and Co. publish a book containing nearly 10,000 "Spanish Idioms." Grammars and readers stress and give appended lists of "modismos." But the one phase which is commonly overlooked and which is as vital as the teaching of foreign idiom, is acquainting the student with what *is* idiom in his own language. He does not sense it. Anything that is English—plain English—is natural and reasonable to the unsuspecting student.

Idiom, according to the Century Dictionary, is a "mode of expression peculiar to a language; a peculiarity of phraseology." And the linguistically unsophisticated finds that all the languages are "peculiar" except his own. It reminds one of the "except thee and me, and thou art a little peculiar," attitude. A delightful story I heard President Moody of Middlebury tell is likewise apropos. It was of the Washington, D. C. preacher who encountered an old white woman in the mountains of a distant state. She asked him where he lived and when he told her, she said: "Oh, don't you hate to live so fur away?" Our students have no consciousness of how "fur away" an English idiom may be. Rather, they do not perceive it at all, nor the dangers involved in a literal translation of it. An intimate, thinking acquaintance with their own language is a prerequisite to the successful study of another. How can we make them perceive that this phrase or that is not likely to permit of exact translation?

When I refer to a student of Spanish, I by no means limit it to the secondary school student, whom I know best. It seems to

apply to all who study the language, teachers included. I was associated last summer with a hundred American teachers of Spanish, and remember several remarks which illustrate my point. One said of a play: *No hay mucho a ella*—for (“There isn’t much to it”). Another, impatient at some one’s delay in distributing the mail, ejaculated: *Ella toma su tiempo*—(“She takes her time”). Another concealed it admirably if she meant to joke when she said: *Es el limite*—(“It is the limit”). And I know that the best student of the group was *not* joking when she said: *No podemos hacer nuestro mejor*—(“We cannot do our best”). When I heard these, I realized I should not have been so dismayed that a high school girl in an original composition wrote: *Fué en* (“went on”). But something should have made all these people *suspicious* of those phrases.

And all of these maturer students thought they were conscientiously fulfilling the nothing-but-Spanish requirement. Perhaps there is a hopeful element in this utter disregard of English idiom, and its concurrent dangers for the translator. He who does not question, goes ahead with a certain “desparpajo” that is agreeable for him and perhaps for his hearers, if they can deduce what he means to say. Whereas the excessive timidity attendant upon a keen realization of these dangers is by nature inhibitive—causes a sort of hesitant, interrogative attitude at first, and the type of Spanish conversation which has “*¿ Se puede decir así?*”—interpolated at every turn. But he of the doubts will win out in the long run, and he certainly displays meanwhile a pleasing respect and modesty, in striking contrast to the confidence of the other barbarian who slaughters without compunction.

It is my belief that reading lessons and prose exercises in the work of the first semester can be made up and should be made up largely of statements that do bear practically literal translation. There is enough that is common to the two languages. But before the student has advanced very far, before he is presented with Spanish idioms, as he begins to build up a vocabulary and to attempt original composition, he needs a foundation, needs to be accustomed to scrutinizing his English and determining where the Stop! Look! Listen! signs should be. If he could but get the idea, his first simple compositions in Spanish would not require complete re-vamping to make them intelligible.

Realizing that an instinctive appreciation is too intangible a thing and of too slow a growth to aid us at first, I have tried to discover whether there are any definite guiding principles to aid the student. First, he should be made to think of the common Latin basis in the two languages. Our plain work-a-day vocabulary is from Anglo-Saxon and our less simple, our longer words from the Latin. He will be safer and nearer Spanish when he chooses the English word derived from the Latin as his starting point. He will not call the lesson *dura* if he reminds himself that in this case "hard" means "difficult."

Again he can be accustomed to think of the original meaning of a word. If he is not a student of philology, how can he distinguish the original meaning from the derived? In general, the first meaning he thinks of will be a fairly safe criterion. "Face" will suggest a part of the body first, and as that, is *cara* in Spanish. But be *careful* about applying it to the face of a clock, to a face-card, or the face of a cube. Be suspicious! It *may* have the same derived meaning in the other language and it *may not*. A physical pain is "dolor." Watch out when you want to say "He takes pains." Before you turn your thought into Spanish, see that the words are used in their original, material, physical meaning. By strict adherence to the specific meaning of the word and some judicious doubting about its other applications, the student will follow a much safer path in his foreign explorations. His trouble is not usually so much that he does not know what it means in Spanish; he has not stopped to think what it means in English. Can he not be made to see that in "The porch ran the whole length of the house," the porch did not *run* at all?

Of course, above all, all truly figurative language must be the object of close scrutiny. It does happen that we have the "vale of tears" metaphor in *un valle de lágrimas*; the "fast as lightning" simile in *como un relámpago*, the same "more dead than alive" hyperbole in *más muerto que vivo*. But not for that reason can one depend upon its being safe to say "as heavy as lead," "as hungry as a bear," "the straight and narrow path," or "as black as the ace of spades."

The beginner in original composition would be greatly helped by the right kind of dictionary—a high-school dictionary that puts practicability and amleness of explanation ahead of mere

number of words. We all know that this is no Golden Age of Grammar. Those symbols "a," "adv.," "vn," and "s" do not tell our high school and college lads what they want to know. You, who do not want them to think Spanish in terms of English, remember that much less do we want them to have to think Spanish in terms of English *grammar*. Let a page of the dictionary show rather:

last

The <i>last</i> leaf	<i>última</i>
He came at <i>last</i>	<i>al fin</i>
It will not <i>last</i>	<i>durar</i>

The *shoemaker's last* *horma de zapatero*

Miss Broomhall has the correct idea in her "Spanish Composition," but the students need a dictionary for original composition.

This intimate consideration of his own language, for which we are appealing, will also modify the student's bored condescension which he now exhibits when he meets a lengthy expression in Spanish. Oh, he is economical—this 20th century student. It takes four words to say "please" in Spanish, but Spanish can also say with one what it takes four to say in English, for example, "next to the last."

I note that I have used some form of the word "translate" three or four times, and I fancy I hear mutterings of protest. Yes, we all agree that translation, especially into the mother tongue, as a class exercise, must be eliminated or reduced to a minimum. However, any one who asks that the beginning student of a language shall at first express himself in a foreign tongue without his own language as an intermediary is fancifully requiring something as preposterous as that a baby should on an eventful day suddenly jump and run out into the world he has not known, without the preliminary, tottering process of clinging to chairs and other supports. I remember an American woman in Porto Rico who, much to her own amusement and ours, called on her little *four year old* daughter (cared for by a native nurse) to tell a Porto Rican neighbor something in Spanish. And little Catalina translated. She was thinking one language in terms of the other—without, we are quite sure, any detriment to her Spanish. But this matter of translation is another story.

American students of Spanish—or any other language—will

not get to the point that the language may be said to be *mastered* so thoroughly that there are no idioms, no turns and twists of expression, no shades of meaning left to be learned. They will constantly find subtle points of distinction. How many teachers of Spanish could distinguish, for example, between *Se le va a olvidar* and *Se le olvidará* ("You will forget it"). But the Spanish they do speak can be greatly improved if they will try to cultivate in themselves and stimulate in others an acute appreciation of values, first in their own language. How many "disparates" could be avoided by sighting the idiomatic use of words or phrases in *English* and not attempting to make them serve in Spanish—whether or no. Finding *just* how an idea is expressed in good, legitimate Spanish is the fascinating part of the study.

*Lakewood High School
Lakewood, Ohio*

MUST EXAMINATION QUESTION PAPERS BE BULLETINS OF INFORMATION?

By EDWARD F. HAUCH

FAIR and adequate college entrance examinations can not help being, incidentally and in a measure, a guide to the teaching material to be used in the secondary schools. Must they, in addition, be bulletins on pedagogic methodology, pedagogic cudgels with which to club recalcitrant teachers into conformity to a particular pedagogic creed, categorical arguments for the direct method? Incidentally, what is the matter with the direct method, or with us, its advocates, if it needs such arguments?

Examining pupils, not training teachers, is the primary, and only legitimate, purpose of college entrance examinations. Written examinations are not the only means of adequately meeting this purpose. But written examinations still are, probably will long remain, a prominent part of the examination apparatus.

The chief concern on the part of the people responsible for our most representative college entrance examinations would seem to have been to make the written examinations as fair, as simple, as concrete, as unequivocal, as possible; to make them as

free from the danger of misinterpretation as possible; to give the candidate of average human intelligence and some degree of adequate preparation every possible opportunity of successfully meeting the test, and to make the situation as uncomfortable as possible for the lazy bluffer. Some unfortunates of course fall by the wayside because of inefficient and unintelligent training. The examiners can not reasonably assume the responsibility for everything that is wrong with the universe.

"Man kann überhaupt die Jungens nicht für zu dumm halten—die Lehrkräfte zuweilen aber auch nicht!" Even with the greatest pains to guard against common human stupidity and common human error, the examinations can not be made absolutely fool-proof; there are too many kinds of them, and they are not all college entrance candidates. Not all teachers even are as wise as they should be, or might be if they read more books and articles on methods, read the *MODERN LANGUAGE JOURNAL* in greater numbers, attended college courses in methods and teachers' meetings in greater numbers. In books and articles, in college courses and at teachers' meetings they could hear, among other good arguments for sane practices in teaching, the following piece of advice reiterated and fortified not too infrequently: *the best and quickest means of giving pupils an adequate reading knowledge of the foreign language, and incidentally also, of preparing them for college entrance examinations, is thru constant, systematic, persistent oral and written practice and drill in the language to be learned.* This is not mere hypothetical speculation, but a hard fact amply demonstrated by experience and experiment. If more teachers took this advice, more pupils would pass the examinations with flying colors. If they took this advice and gave the experiment an adequate trial, they would presently begin to wonder why they ever squandered a moment of the precious time of their classes on what they now know to be bad teaching. Or are teachers as a class too timid morally to live up to their convictions?

Even an *experienced* tutor can not drill the knowledge required for an examination of the conventional type into the average student in a few months' time *unless that student has already had some previous contact with the subject*,—enough, let us say, to have given him a grade of about 40 in the college entrance examination. I know a tutor of some experience who pleads guilty of having

given from time to time to some of these boys in the course of a few months, or even weeks, of intensive drill, considerably more knowledge of German than they ever had before, but never quite enough to make him feel unreservedly happy at the thought of the impending college entrance examination.

Students with an excellent reading and speaking knowledge are never in danger of failing a reasonable examination of the conventional type usually given by the more representative institutions. And by the way, so far as secondary school courses are concerned, a good reading knowledge is well within the limits of a reasonable attainment and is *a highly useful and usable accomplishment*. A high school course that results in such an accomplishment for the pupil is amply justifying its existence. But an excellent speaking knowledge! After three years of high school work! It is taking a good many excellent teachers much longer than that to acquire what might justly be called an excellent speaking knowledge of the language they are teaching. It is all too characteristic of pedagogues to expect their pupils to learn in three years everything they themselves have been accumulating slowly in thirty.

The direct method does not turn out finished linguists in any alarming abundance. The one supreme value of direct method practices in the secondary schools is its wholesome reaction upon the reading knowledge; for the acquisition of a good reading knowledge, nothing yet invented can beat it. It does a little more than that; it lays a good, usable foundation for rapid progress in acquiring a speaking knowledge later, especially when the student transports himself into the foreign environment. There are linguistic miracles of course, but they are rare; some of them have a record of cultured foreign parentage, or foreign residence among cultured people. We should not give the direct method all the blame or all the credit for miracles such as these.

Sight translation is a fair and adequate test of reading knowledge, provided the passages are carefully and intelligently selected and edited. Nothing can prevent an ordinary English-speaking pupil with a good reading knowledge of the foreign language from interpreting such a passage and putting the thought of it into intelligible English. He does not even need the hypothetical excellent speaking knowledge. If he can not do this, he either has

not the reading knowledge he and his dear teacher think he has, or he is so subnormal that not even an American college can do much for him. Or are colleges intended to be refuges for the mentally deficient?

No one claims for sight translation absolute perfection and infallibility. Pedagogic ingenuity may presently invent something that looks much prettier and more learned, something that can easily be reconciled with the technique of the direct method. For that after all is the final goal of all our pedagogic storm and stress. Any class-room or examination practice that can not easily be reconciled with the technique of the direct method is a sin against the Holy Ghost, even tho it may be of unquestionably great value in teaching a language, or *in testing a knowledge of it!* Teaching and examining are two totally different matters, by the way, each with possibilities of a technique of its own.

Let us take it for granted for the moment that the technique of imparting and of testing knowledge must in the nature of things be the same, at least in the main essentials. Perhaps pedagogic ingenuity has already invented something that will help in the Great Reconciliation. I believe I have heard or read of such a thing as a comprehension reading test. Vague rumors of some such institution reached me from time to time even while still a New Jerseyite, therefore while still more or less pedagogically benighted.¹ While still a New Jerseyite I made use of tests of this kind and found them an interesting variation of the usual direct method procedure. Chest and throat muscles found a much-needed relief while they were going on. My experimentation with them as examination devices has been exceedingly limited, but where experience fails, the pedagogue can always resort to hypothetical speculation. So much I know, nothing can make any human institution fully proof against abuse. Some of our pupils are brilliant, not all are noticeably industrious. If we put a sight passage before them, some of them will try various kinds of ingenuity in guessing their way thru it, will write a page or two of nonsense and wonder afterwards why they failed. The teacher, who thru ignorance or timidity, did not give them the right kind of training will be equally surprised and aggrieved. These are

¹ See MODERN LANGUAGE JOURNAL, Volume V, page 292.

facts, not fancies. What follows is hypothetical speculation: if you test the reading knowledge by a procedure such as suggested in the *MODERN LANGUAGE JOURNAL*, Volume VI, page 186, some brilliant rascal will make a frantic effort to memorize what he can of the passage before him and trust to luck for the rest of it as usual. There are teachers also that can be counted on to think of several little tricks, not thought of beforehand by the examiner, by way of giving special preparation for such tests. Teachers are just as fond as the rest of the human race of doing things in every possible way except the right one. Soon after general intelligence tests become a regular part of our college entrance program, there will be a preparatory school somewhere that will advertise a special course to meet these tests. This is not an argument against innovations such as these, only a well-meant warning against over-confident optimism in discarding one examination trick for another.

If comprehension tests and other devices can be made fairer and more adequate than sight translation, let us have them by all means. In the meantime, we must continue the fight against constant, daily class-room translation as intended preparation for the sight translation test. This does not mean that translation must be rigidly banned from the class-room altogether. A little of it is necessary occasionally. It is the quickest and safest way of dealing with the occasional cases of real idiomatic and rhetorical difficulty that occur on almost every page of the foreign text, difficulties that should be cleared away in this quickest and safest way in order to save all the time possible for the oral and aural practice for which the text regularly furnishes a convenient and useful basis. The antics resorted to by way of dealing with such difficulties, in the frantic effort to refrain from sinning against the technique of the direct method, are as often as not, time-wasting hocus-pocus.

Whatever we do, whether we stick to the time-honored practices, or invent something else more easily reconcilable with the technique of the direct method, of one thing we may be sure: we shall always have with us the time-honored stupidities against which gods, pedagogues, examiners and critics eternally contend, and all too often, contend in vain.

Hamilton College

Notes and News

MINUTES OF THE EXECUTIVE COMMITTEE OF THE
NATIONAL FEDERATION

Owing to the absence of two members in Europe, and other reasons, it was impossible to get a quorum to attend the usual annual meeting. Consequently, the business had to be done by correspondence.

1. The following officers of the Executive Committee were elected: S. W. Cutting, President; J. D. Fitz-Gerald, Vice-President; C. H. Handschin, Secretary; J. P. W. Crawford, Managing Editor; A. G. Host, Business Manager; C. M. Purin, Associate Editor.
2. Voted that a newly elected member of the Executive Committee shall take office immediately upon his election by his constituency.
3. The State Modern Language Associations of Pennsylvania, Texas and North Carolina were affiliated with The National Federation.
4. After preliminary conversations with its officers, the American Association of Teachers of Spanish was invited to affiliate with The National Federation.
5. Voted to have the Secretary of the Executive Committee extend all possible aid in placing teachers. A statement of this work is printed elsewhere in this issue.
6. The Secretary was also authorized to supply publishers and others with a copy of the JOURNAL mailing list for a consideration.
7. The Secretary's bill of \$11.03 for incidental expense was allowed.
8. The Committee appointed to audit the Business Manager's books will report at a later date.

Respectfully submitted for the Executive Committee
September 2, 1922 C. H. HANDSCHIN, *Secretary*

NOTICE OF TEACHER-PLACING SERVICE

The Executive Committee of the National Federation has decided that, owing to frequent requests on the part of teachers for aid in securing positions, and requests of school officials for suitable teachers, it will attempt, on a modest scale, to facilitate such business.

Teachers of modern languages who desire positions are hereby invited to send to the undersigned (1) a record of training and

teaching to date; (2) recommendations; (3) statement of kind of position desired, including locality preferred, and salary expected; (4) a recent photograph.

School officials are invited to send their requests to the undersigned also.

This service will be gratis, unless telegrams are sent, in which case, the teacher will be billed for this expense.

C. H. HANDSCHIN, *Secretary*

Oxford, Ohio

This brief announcement represents a sincere desire on the part of the Executive Committee, and especially of Professor Handschin, to render an important service to modern language teachers who contemplate a change of position. It is our hope that both teachers and school officials will co-operate in making this experiment a success.

The JOURNAL desires to publish information concerning important meetings of the various Associations of Modern Language Teachers, registration figures which would indicate the growth or decline of modern language study, and activities of modern language teachers which have a general, rather than local, interest. In response to an appeal made by Professor Coleman for information of this sort, the following persons offered to serve as correspondents in their respective localities, and it is largely due to their efforts that the Department of Notes and News has contained so many interesting features during the last two years: W. S. Barney, North Carolina College for Women, Greensboro, North Carolina; Isabelle Bronk, Swarthmore College, Swarthmore, Pennsylvania; Edith Cameron, Waller High School, Chicago, Illinois; E. B. de Sauzé, Cleveland School of Education, Cleveland, Ohio; L. C. Durel, Tulane University, New Orleans, Louisiana; I. C. Hatch, Crocker Intermediate High School, San Francisco, California; Charles Holzwarth, East High School, Rochester, New York; J. P. Hoskins, Princeton University, Princeton, New Jersey; Grace I. Liddell, Lincoln High School, Tacoma, Washington; B. Q. Morgan, University of Wisconsin, Madison, Wisconsin; A. H. Nolle, Southwest Texas State Normal School, San Marcos, Texas; R. M. Peterson, University of Maine, Orono, Maine; Mrs. M. L. Sargent, University of Idaho, Moscow, Idaho; Whitford H. Shelton, University of Pittsburgh, Pittsburgh, Pennsylvania; Annette M. Sprung, Lincoln High School, Lincoln, Nebraska; E. Louise Stone, St. Charles, Missouri; Miriam Thomas, Rayen School, Youngstown, Ohio; Laura Topham, Paris, France; C. Scott Williams, Hollywood High School, Hollywood, California; C. E. Young, State University of Iowa, Iowa City, Iowa.

We ask for their continued co-operation and for new corre-

spondents from States or portions of a State which are not at present covered.

It would hardly occur to most persons to make a study of the foreign sources of "Huckleberry Finn" and "Tom Sawyer," but Professor Olin H. Moore of Ohio State University has shown in a very entertaining article printed last June in the Publications of the Modern Language Association, that the influence of "Don Quixote" is clearly evident not only in "Tom Sawyer" and "Huckleberry Finn," but in "Innocents Abroad" and "Life on the Mississippi" as well. Like Don Quixote, Tom Sawyer was an omnivorous reader of romance and desired to act out the rôles of his favorite heroes. Huckleberry Finn plays at times the rôle of Sancho Panza and acts as a foil to the brilliant Tom Sawyer. Lovers of "Don Quixote" and of "Tom Sawyer" and "Huckleberry Finn" will enjoy the reading of this article.

Professor Hugo A. Rennert and Assistant Professor Miguel Romera-Navarro of the Department of Romanic Languages of the University of Pennsylvania have been granted leaves of absence and will spend this academic year in Europe.

Professor A. G. Solalinde of the Centro de Estudios Históricos of Madrid and one of the most distinguished Spanish scholars, is visiting the United States this year. He offered courses at the summer session of Columbia University and will spend the first semester at the University of Michigan. He plans to visit various colleges and universities in February, March and April and will be at the University of California next summer.

The fifth and sixth volumes of the *Obras completas de Cervantes*, published by Professor Schevill and Sr. Bonilla y San Martín, have just appeared at Madrid. Volume five includes *El trato de Argel* and *El cerco de Numancia*, and volume six includes an important study of all the plays and *entremeses* of Cervantes and also the text of the *Poesías sueltas*. A third volume including the text of the *Viage del Parnaso*, with notes, has also appeared.

SOUTHERN CALIFORNIA

The Spring meeting of the Modern Language Association of Southern California was held April 22d at Pasadena High School under the auspices of the Language Department. After a general reception for all members, the French and Spanish sections met for their individual programs. Those attending the French Section were entertained with French Folk Songs, and an address; and the program for the Spanish Section consisted of a scholarly treatise on the genius of Cervantes, and a spirited skit by Dr. Setién of the University of Southern California, and his wife.

These two have been most generous and helpful to the Association during their three years' residence here and their return to Spain is much regretted.

At the luncheon which followed, Dr. R. B. von Klein-Smid, the new president of the University of Southern California, and Captain Perigord of the California Institute of Technology were numbered among the guests of honor and responded to brief toasts.

In the afternoon, the Association was addressed by Capt. Perigord on the "Latin Genius." He believes the outstanding characteristics of this genius to be; (1) a sense of the beautiful, (2) a sense of the practical in everyday life, (3) a sense of law and order often in conflict with a deep sense of individualism. Capt. Perigord's talks are always much enjoyed and this one was especially well received.

A great deal of credit is due the Language teachers of Pasadena High School for the success of the Spring meeting.

Thirty or more of the members of the M. L. A. S. C. spent the summer in Mexico City and enjoyed the courses given by the University.

Our readers will be interested to learn that Professor E. C. Hills, one of the best known American Hispanists, has resigned his post at Indiana University and has been appointed to a professorship of Spanish at the University of California.

It is generally known that Benjamin Franklin was one of the earliest advocates of modern language instruction in this country, but some of us were not aware that he devised a unique method for "beating" a knowledge of a foreign language into one of his friends and into himself as well, and that he had definite views regarding the value of the Romance languages as a preparation for the study of Latin. He speaks as follows of his own experiences.

"In 1732 I had begun to study languages and I soon made myself so much a master of the French as to be able to read the books with ease. I then undertook the Italian. An acquaintance, who was also learning it, used often to tempt me to play chess with him. Finding this took up too much of the time I had to spare for study, I at length refused to play any more, unless on this condition, that the victor in every game should have a right to impose a task, either in parts of the grammar to be got by heart or in translations, which tasks the vanquished was to perform upon honour before our next meeting. As we played pretty equally, we thus beat one another into that language. I afterwards, with a little pains-taking, acquired as much of the Spanish as to read their books also. I have already mentioned that I had only one year's instruction in a Latin school, and that, when very young, after which I neglected the language entirely. But when I at-

tained an acquaintance with French, Italian and Spanish, I was surprised to find, in looking over a Latin Testament, that I understood so much more of that language than I had imagined, which encouraged me to apply myself again to the study of it, and I met with more success, as those preceding languages had greatly smoothed my way."

Those of us who have read with delight Pierre de Nolhac's "Pétrarque et l'Humanisme" and other important books on the Renaissance in Italy and France will be pleased to learn that he has recently been elected a member of the French Academy.

Professor Goggio's article entitled "Dante Interests in 19th Century America," published in the July number of the *Philological Quarterly* is an interesting record of the cult of Dante in this country.

Some of the novel elements in the works of Marcel Proust are interestingly analyzed by J. Middleton Murry in an article entitled "M. Marcel Proust: A New Sensibility," published in the *Quarterly Review*, July, 1922.

How many of our teachers realize the valuable realia material contained in the National Geographic Magazine? Among the issues for this year, we find an article on "The Land of the Basques" in the January number; the February number is devoted entirely to the Caribbean, and leads off with an article by Professor S. G. Morley on the "Hieroglyphic Records of the Maya Civilization"; the June issue has articles on Rome and Capri; the July number has articles on the "Cathedrals of the Old and New World" and "Camargue, the Cow-Boy Country of France," and the September number has an interesting article on Chile. These articles are full of valuable information, and the fine photographs are well adapted for use as illustrative material in our class-rooms.

NEW YORK STATE

The annual meeting of the New York State Modern Language Association will be held November 28-29 in Syracuse in connection with the annual meeting of the New York State Teachers' Association.

The program, while not entirely settled as yet, will be about as follows:

Tuesday, Nov. 28. Morning session 9:15-12. Reports of officers, Classroom Helps for the Modern Language Teacher, "Modern Languages from the Viewpoint of the Executive," by Dr. Jas. Sullivan, Chief, Department of Archives and History, University of the State of New York. Discussion.

Afternoon session 2-5:30. "Some Danger Signals in the Modern Language Field," Professor H. P. Williamson de Visme, Dean of the French School, Middlebury College, Middlebury, Vermont; "Educational Measurements as applied to Modern Language Teaching; Maps and Geographical Realia; Opening of the Question Box; Discussion; Adjournment to the Get-Together Supper.

Wednesday, November 29. 9:15-12. The Value and Use of Phonetics in Teaching French; Discussion; The Buffalo Plan of Requiring a Knowledge of English Grammar before Admitting the Pupil to a Foreign Language Course; Election of Officers and Presentation of Resolutions; Adjournment.

Members are urged to submit their questions to the Question Box at an early date to the Secretary, Mr. Ferdinand F. DiBartolo, Hutchinson High School, Buffalo, New York.

One of the Rochester teachers who has just returned from a year's leave of absence reports that she attempted to find the front a in France, but in vain. Her teachers refused to admit it. When she thought she heard it, it was explained as affectation on the part of the speaker (in Paris) or the effect of the study of English. She wonders whether the authors of the recent articles on pronunciation which have appeared in the JOURNAL will not feel inclined to write upon the subject of the front and back a.

WESTERN NEW YORK

Plans for the October meeting of the Western New York Modern Language Association are well under way. The important work of last year will be continued.

A compulsory course in English Grammar is being given to all students who are following College Entrance Courses in Hutchinson Central High School, Buffalo, New York. It is hoped, by this means to remove the lack of knowledge of the fundamentals of sentence structure which is a great handicap in the study of foreign languages.

The registration in Modern Languages in the Buffalo High Schools is very large this fall.

An attempt is being made by the "Liaison Committee" of the Western New York Modern Language Association to make a more detailed syllabus for the modern languages. This corresponds with the state syllabus in every way, but makes the work, by turns, more definite. It will prevent loss of time when students are transferred from school to school.

Teachers of modern languages are urged to send items of interest to New York teachers to Mr. Ferdinand F. DiBartolo of Hutchinson-Central High School, Buffalo, New York. He wishes to insert such items in the New York State Modern Language Bulletin of which he is the Editor.

CLEVELAND

It may be interesting to the readers of the *MODERN LANGUAGE JOURNAL* to know the number of language students enrolled in the Cleveland public schools: 5,200 in French, 2,000 in Spanish and 4,500 in Latin. The languages are begun as electives in the 7th grade, and may be continued for five years. There is a fifty per cent increase in French, forty per cent in Spanish and twenty per cent in Latin over the number taking these languages in 1918.

Percentage of failures the last semester were, French 10.7, Spanish 12, and Latin 13. These figures are based largely upon standardized tests given to all the language classes, and therefore represent a uniform standard.

An interesting innovation was introduced this semester in the Cleveland public schools. In answer to the criticism that a considerable amount of money was spent for the special education of sub-normal students, but none for super-normal, special classes have been organized to give students with very high I. Qs., an opportunity to proceed as rapidly as possible through the curriculum. In order to enrich the subject matter given to those classes, French has been introduced as a part of their study. The children in these classes are eight to ten years of age. They are in groups of twenty-five. Four groups have been formed throughout the city. It will be interesting to study in a scientific way an efficient method of teaching a modern language to these young children. This ought to be of value to schools who are interested to know whether it would be advisable to begin languages in lower grades, and how such teaching should be conducted.

Beginning with next semester, a systematic effort will be made to prevent students with decidedly lower ability from entering language classes. Pending the time when a satisfactory pre-determination test is worked out, we shall base our judgment upon the type of work the student has done previously in his regular classes, and shall attempt to supplement this fact with the opinion of the various teachers who know the student. In other words, instead of parading the youngsters before an educational "cafeteria," and allowing him to make his choice, we shall advise him carefully on the courses that he should take.

E. B. DE SAUZÉ

Reviews

LE BEAU PAYS DE FRANCE, by JOSETTE EUGÉNIE SPINK, illustrated by Sears Gallagher. 1922, Ginn & Co.; 8°, X+214.

ELEMENTARY FRENCH, The Essentials of French Grammar with Exercises, by FRED DAVIS ALDRICH, A. M., IRVING LYSANDER FOSTER, Litt. D., and CLAUDE ROULÉ. Revised Ed., 1922, Ginn & Co.; 8°, X+539, ill.

"French atmosphere" is the watchword.

The aim of the first of the two books is to give the beginner "a glimpse of the charm of France," as a background for further study if he go on, as a pleasant memory if he should stop.

The book of Miss Spink is made up of a rather loose string of descriptive and narrative passages that take the pupil around some of the old provinces of France and into Paris. Then some old tales are retold, followed by anecdotic biographies of heroes of the French Revolution and of the Great War; and in an appendix we find two plays, one for Saint John's, the other for Christmas Eve, and a number of songs. Questionnaire, direct method exercises, notes and a vocabulary complete the book.

The style is simple, with a predominance of the present indicative, and a good deal of direct quotation. Points of grammar and idiomatic turns that need constant drill are brought home by frequent occurrence. The author has achieved variety in content and treatment of her selections. She gives pictures of the everyday life of the common people in various parts of France. She unfolds before us an historical panorama, in which Charlemagne, Joan of Arc and a number of great soldiers of more recent times stand out as radiant peaks. Between those points there remain of necessity vast stretches shrouded in darkness, among which one of the vastest and darkest is the great age of French classicism. Romantic tales predominate. Brittany with its folk lore is given much space. In dealing with Normandy and Touraine, more might easily have been made of the presence of the English in France during the Middle Ages, so as to prepare the reader for the coming of Joan of Arc.

Less easily explained than the omissions are Miss Spink's amplifications in stories adapted from various authors. "Le Jongleur de Notre Dame," e. g. would have gained by closer adherence to Anatole France's version in the "Etui de Nacre." There are disturbing details also in other stories. The plays, for which the author does not claim high literary merit, are yet full of action, dances and songs, and apt to interest young performers and spectators.

The exercises are useful, especially the numerous ones on the régime of verbs. Some points may cause hesitation. Where can the feminine of *Touraingean*, *e. g.*, be found in the book? "De quoi se sert-on pour ouvrir une digue?" is too general a question. In the story on which it is based a small golden key is used. This is hardly the norm.

The notes contain chiefly historical material on names occurring in the text. There are omissions. The reference to Daudet and his "Mule du Pape" is unintelligible unless one knows the story. Aucassin and Nicolette might also have merited a note. So equally the presence of the English in France in Joan's time.

Few inaccuracies have been noticed by the reviewer. *Colline* for a range of hills, p. 21; *de Francois I er et de Louis XII*, p. 22, should be the other way round; *reconnaître*, p. 30, used of Joan's discerning the king among his courtiers spoils the impressiveness of her miraculous intuition.

The book is very delightful on the whole, more entertaining than many an elementary reader, and should make numerous friends.

The other book is a well-known elementary grammar in a new garb. "To bring to the pupil the characteristic atmosphere of the vivacious and intelligent people whose language they are learning" is one of the lines along which the revision of the old "Aldrich and Foster" was made; the other two being greater subdivision of certain topics and a larger and more varied vocabulary. The result is an increase in volume of nearly 200 pages. The bulk of it is due to new lessons—56 instead of the former 39. The vocabularies have almost doubled their items; many plates with a great variety of subjects are distributed through the text. An improvement upon the customary random insertion of such material is the rather full explanation in French added to each picture and averaging a third of a page, the meaning of which, it is believed, "many a student . . . will be tempted by the pictures to set himself at unravelling. . . ."

The selection of the pictures and most of the explanations are excellent; the latter may be sometimes rather difficult for the unguided endeavour of the beginner; *e. g.*, that on p. 68, lesson IX, where *manquer . . . de, quelque . . . que*, and two subjunctives may prove elusive. In some cases English is used for no apparent reason; *e. g.* on a war map, and again, explaining a birds-eye view of Paris; this gives rise to a queer mixture of language, such as: "Café whose *enseigne* is: 'Quoi qu'on dise, quoi qu'on fasse, on est mieux ici qu'en face.'" *Dont* occurs only two pages beyond.

Pronunciation is treated at greater length than before. There is a new table with the international phonetic alphabet. The sounds are explained in the table by English equivalents, and the usual spelling indicated. The classification is puzzling: *ə* is a

"pure" vowel, and only \emptyset , œ and y are "rounded." The back vowels are among the "pure" ones. Other sections are expanded, and more examples, with transcription, are given. The characterization of French stress as "apparent" is inadequate; it is a change of pitch. Stress groups are treated in the appendix, where also twelve "models" are transcribed with international symbols. Classroom phrases with transcription are added, and occasionally the pronunciation is indicated in the word lists of the lessons.

For the grammar proper the general plan of the old edition has been kept: Nouns, articles, adjectives and adverbs; morphology of three regular conjugations, some verbs that fit into the rules of formation from principal parts, auxiliaries, and indicative tense-uses; interrogation and negation; pronouns and pronominal adjectives; numerals; verb-morphology completed; uses of infinitive and participles; of subjunctive; supplementary material. The lessons of the noun-adjective group are doubled in number. There is a slight increase in the group devoted to the regular verbs. The rules of formation from principal parts are not given from the start. This is in part responsible for the awkward presentation of the present indicative formation. More space is given to the numerals, to the subjunctive, and to supplementary lessons.

The plan of each lesson is the same as before: grammar with examples, vocabulary, drill exercises of various types, a French model passage, a theme for translation into French, questionnaire, and a résumé with twenty detached English sentences. The grammar sections are to a great extent re-written, with a more gradual introduction of many topics. The nomenclature of the verb is changed in favour of the one which a few years ago was discarded from the French schools as confusing—Past definite, indefinite, etc. The vocabularies contain forty words on the average. This seems rather excessive. The exercises rely a good deal on translation. Some will prove puzzling, *e. g.*: "Replace the parenthesis by French forms: . . . *Elle a (no) viande . . . J'ai* (little of the) *salade. . .*" In the models the text has a new interest; each one has a definite topic; passages of immediate usefulness in the classroom are more numerous than before. The models are at first descriptive, then narrative, some of historical or anecdotal character, some based on the plates. In the themes closer adherence to the models would be desirable: *ils portaient de longues moustaches* will mislead the pupil, who is to translate: "He wore a (*the*) long mustache" (p. 112, with no reference to p. 213, § 188, note, where one finds: *vous avez les yeux bleus*). Every once in a while a "Review" goes over the ground of the preceding lessons, with questions after rules, and transformation-, continuation-, filling-in- and translation-exercises, the latter in preponderance.

In the appendix the phonetic section is developed at length, dealing with spelling chiefly. There are some omissions. The reviewer misses with regret the "Key to irregular verb forms," the more so as puzzling forms like *bout* (*bouillir*) are not given in the vocabulary.

The Aldrich-Foster-Roulé "Elementary French" is a very attractive book that compares favorably with others of its kind. A greater variety, increased emphasis on some difficult topics, and many devices used to arouse and hold the interest of the learner, constitute decided improvements. Yet more of the simplicity of plan, conciseness of presentation, and limitation of vocabulary of the old edition might have been retained to advantage.

ERWIN ESCHER

Rice Institute

LECTURAS PARA PRINCIPIANTES, by MEDORA LOOMIS RAY. American Book Company, 1921. 176 pp.

LECTURAS ELEMENTALES CON EJERCICIOS, BY MAX A. LURIA. The Macmillan Company, 1922. xxv+233 pp.

In spite of the similarity of the titles, these two readers are designed by their authors for different purposes.

The former is to be used as a supplementary reader in the first semester of a high-school course after a month or six weeks. It contains forty lessons, largely in narrative form, relating to the everyday life of an American boy and girl and their uncle, incorporating a considerable amount of information about Spanish America. In the first fifteen lessons only the present indicative and an occasional perfect are used; the other indicative tenses are then introduced, the second person singular imperative, and one subjunctive, *quisiera*. Each lesson contains a brief review of some elementary grammatical point and a very few questions on the text; beginning with the eleventh lesson there are short English sentences to translate into Spanish. At the end are eighty review questions on South America, an *Apéndice* of subjects for original themes based on the lessons, a Spanish-English vocabulary of about 1,400 words, and an English-Spanish vocabulary that is unnecessarily complete and should be entirely omitted.

This book will be useful for supplementary work, as intended, but if used exclusively might lack interest, because too much informational material has been crowded into it. The exercises, too, are not extensive enough.

A few phrases are introduced that do not seem to me appropriate for so elementary a book, such as: the progressive *están estudiando* in lesson 1; the frequent recurrence of the gerund; *estar* with an unusual meaning, pp. 32, 94; the rather literary vocabulary of lesson 12; the use of the *tu* forms; the expressions *se*

le desarrolló el interés, p. 92, *tu sabrás*, p. 101, and *lo mucho que me gusta el sombrero*, p. 104. I have noted a few inexact expressions also, as: p. 17 and elsewhere, *estar interesado* for *interesarse*; the use of *tomar* for "it takes" with expressions of time, p. 29, etc.; the inaccuracy of the Spanish grammatical directions, p. 40; *lirios de los valles* for the more usual *muguetes*, p. 42; *estar* used incorrectly for *ser*, sentence *e*, p. 46 and p. 59, l. 1; *en frente de* used for *delante de*, p. 49 and elsewhere; *hacer dinero* for *ganar dinero*, p. 61; *entusiasmado con* for *entusiasmado por* in lesson 40.

I have not detected any misprints. The book is very attractively illustrated with interesting drawings and half tones and has a full set of maps.

Mr. Luria's book is designed for the latter part of the first semester and the second semester of the Senior High School, or the corresponding grades in the Junior High School. The author has kept in mind the technique of the socialized recitation and the principles of supervised study. With this in mind, in the introduction he gives not only useful suggestions to the teacher but also full direction on "how to study" to the pupil. Throughout the book, the directions are given in such a way as to indicate to the pupil how to drill himself.

The reading matter has been carefully graded, although it contains from the first a goodly number of common idioms. Only the present tense has been used in the first ten lessons; there are practically no subjunctives except in commands.

The reading material is mostly of an anecdotal nature and most of the anecdotes appear in two forms, a narrative form and later a dramatized form. At the end of each portion of text, certain idioms of the text are given with their English meanings, to be learned as a vocabulary. Then follow *Ejercicios* of varying types. There are usually full sets of questions, to be worked over orally and in writing; a very practical *Estudio de palabras*, including for younger children a game of *palabras escondidas*; verbs, usually those used in the idioms, to be conjugated in complete sentence; *Modismos*, or English sentences containing idioms of the text and the proverb with which each lesson begins, to be translated into Spanish, a Gouin series serving as a further review of the verbs of the text (in later lessons the pupil has to make such series for himself), and lastly an exercise in the pronunciation of certain vowel and consonant combinations.

Of course, all this material is not found in every lesson. For example, the first story, *Los dos burros*, has exercises of this kind, but when it is repeated in dramatic form for representation in class, there is merely a *dictado* using in new combinations the material already worked over so thoroughly, and a bit of poetry to memorize. Other lessons introduce reviews of adjectives, pronouns and prepositions, with filling-in exercises. Variety is

secured by introducing at intervals, simple *juegos* and complete forms for the first and second sessions of a *Círculo castellano*. One *juego* is a *juego geográfico* dealing with Spanish America. There are also seven lists of one hundred words each for vocabulary review, all chosen from the minimum vocabulary devised by the New York Society for the Experimental Study of Education.

At the back of the book we find a complete verb appendix, several songs, which unfortunately do not all have the true Spanish flavor, and a full vocabulary of some 1,200 words. There is no English-Spanish vocabulary, which is commendable.

This incomplete summary will indicate what an abundance of exercises of the modern type this book contains. It is carefully graded and admirably developed, and in my opinion will prove interesting and stimulating to teacher and pupil alike.

A few criticisms might be offered, however. One regrets that the anecdotes do not all have a real Spanish atmosphere, especially *El elefante y el sastre*, *La Academia silenciosa*, and the well-worn tale of La Fontaine and the apple. Then the author uses both the singular and the plural of the familiar form in some of the later anecdotes, and expects the pupil to give that form in his verb conjugations, which I believe unsuitable at that stage of advancement. I do not see the necessity, either, for the greater part of the English sentences to be translated into Spanish, as they merely repeat, for the most part, what is done more effectively in the verb studies and "series." Fortunately it is a simple matter for the teacher who does not wish to use them to omit them. Finally, I believe that it would be better not to use the book before the second semester, owing to the idioms and irregular verbs introduced from the outset.

I found no typographical errors except the dropping out of the last letters of *letreros* in the first line of page 46 and the omission of a hyphen at the bottom of page 84. The illustrations are few, but all to the point, and add to the attractiveness of this admirable and thoroughly useful book.

HENRY H. ARMSTRONG

Beloit College

TROZOS MODERNOS. Selections from Modern Spanish Writers, edited with notes, direct method exercises and vocabulary, by CAROLINA MARCIAL DORADO AND MEDORA LOOMIS RAY. Boston, Ginn and Company. 1922. 123 pp. + vocab.

This little volume contains short stories and verses by some of the most notable contemporary Spanish writers such as Ramón del Valle Inclán, Ricardo León, Azorín, Salvador Rueda, Blanco-Belmonte, Carlos Fernández Shaw, the Quinteros and Benavente. It is a pleasure to have such admirable material available for use in Spanish classes.

The language is simple and the book is well suited for use in second year of high school. The exercises based upon the text include a systematic review of grammar with material for oral drill, a study of idiomatic phrases occurring in the text and an "Estudio de palabras" in which the derivatives from the commonest words are studied and learned. This last is an interesting innovation and should prove of great benefit to students in the acquisition of a vocabulary. There are also exercises for translation into Spanish and suggestions for free composition. Ample notes and vocabulary are provided and the proof reading has been carefully done.

HERBERT H. VAUGHAN

Yale University

CONTES DE LA FRANCE CONTEMPORAINE, edited with notes and vocabulary, by W. M. DANIELS, M. A., D. C. Heath and Co., 1922. 221 pp. + vocab. Price \$1.04.

The short story writers included in this volume and classified as *Conteurs de la Vie des Provinces*, *Conteurs de la Vie Nationale*, *Un Conte de la Vie Contemporaine*, and *Un Conte de la Vie d'Autrefois* represent the French short story of today at its best. The first three of the four divisions contain brief introductory studies by Henry Bérenger.

The stories have been carefully chosen and each is a masterpiece. Few of them have heretofore appeared in text-book editions. The selections from Le Braz, Bazin, Le Goffic and Marin are especially good and introduce the student to excellent writers of whom he might otherwise remain in ignorance. Daudet is represented by "La Dernière Classe," Coppée by "La Vieille Tunique," Maupassant by "Les Prisonniers" and "Mon Oncle Jules," and Anatole France by "Le Jongleur de Notre-Dame."

The notes are adequate but not too numerous, and in them is incorporated a biographical notice concerning each author represented. The proof-reading and vocabulary have been carefully done.

The text should be read at the end of the second year or the beginning of the third in the High School, or in Freshman College work.

HERBERT H. VAUGHAN

Yale University

HENRY BORDEAUX, LA PEUR DE VIVRE, edited with introduction, notes and vocabulary by H. W. CHURCH. New York, Holt, (1922), 276 pp.

For several reasons the choice of this novel for class use should be commended. Bordeaux is wholesome, and our students have

lately been fed rather abundantly on naturalistic short stories. Bordeaux, a bourgeois, appeals to the sanity and practical instinct of our students. His real artistry and the relatively frank treatment of his male characters will always save him from the *Bibliothèque Bleue*, yet he will help to eradicate our tenacious misconception of the French as a nation of naughty triflers.

The war has made the problem of the family even more crucial for the future of French civilization and Bordeaux's novel is not an isolated phenomenon. Perhaps the introduction, which is businesslike and well-done, should have mentioned, if not Auguste Comte, at least Bourget, among the champions of the family as "la cellule sociale." "La peur de vivre," again, is not an invention of Bordeaux; Faguet has exposed it under another name: "l'horreur des responsabilités." To replace this, the modern gospel of exertion and service, no doubt absorbed by Bordeaux, as Dr. Church suggests in a note, from Roosevelt's "Strenuous Life," establishes a common ground between Bordeaux and the American student. And finally, a fragrant breath of air from the French provinces is ever welcome. The sturdy independence of Bordeaux's regional outlook agrees with American traditions of sectional independence. Some time we shall have an almost complete set of provincial novels at hand for class-reading and our students will better understand the secret strength of France, her steadfast resistance in the war and the rapidity of the agricultural recovery in the devastated regions.

The cutting of the text has been done with discretion, but the shortened version is certainly gloomier than the original—perhaps too gloomy. The notes seem rather meager and more grammatical remarks would hardly have been superfluous.

I do not believe that in the sentence *Tous nos amis nous ont assistées* (p. 137, 9) the verb partakes at all of the meaning "be present at." On page 184 the sentence . . . *l'éclat du soleil, la douceur de la température et la grâce de la terre s'accroissent d'être inutiles*. . . (the last word written *utile*, by mistake in the note) does not mean "increase although they are of no avail," but "because they are (no longer) useful." No longer, because harvest time has passed. On p. xvi the misprint Mirabeau is obvious. The vocabulary is creditable. Annecy has no accent, however; *dégingandé* is not "irregular" but rather "loose-jointed." *S'en fourrer jusque-là* (in the passage quoted from Doumic, p. xxii) does not mean "to go so far" but "to stuff to repletion." *Grasseyer* is not "to lisp" which is *zézayer* but refers to the rolling and sometimes to the dropping of the *r* or to its pronunciation as *l*. *Hébété* is not "stultified" but "dazed." Also read *céleste*, *devancer*, *devancier*, *se ressaisir*, *tenu*, etc.

But these are mere printer's errors, and altogether Dr. Church

has made a pleasant and welcome addition to our choice of reading for intermediate French classes.

JOSEPH E. GILLET

University of Minnesota

IL RISORGIMENTO, edited with notes and vocabulary, by JOHN VAN HORNE. The University of Chicago Press.

The chief characteristic of this anthology is its unity, as the six selections that make it up give a general view of the glorious phase of Italian life that led to the unification of that country.

The selections are either taken from the writings of men that were the poets, thinkers, and doers in Italy's modern history, like Mazzini, Cavour, Garibaldi, and Mercantini, or of writers that from that period derived their inspiration, as Carducci and Rovetta. The selections are wisely made and they allow us to understand the feelings and ideas of the generation that made Italy united.

The book opens with the letter written by Mazzini to Carlo Alberto in 1831, which makes us acquainted with the lofty mind and the ardent hopes of that sublime patriot, great man, and thinker. There follows the first act of Rovetta's drama, *Romantismo*, in which we see the state of Italian mind and society during the lull of battle that followed the year 1848—a lull that prepared the war of 1859 and the revolutions of 1860, when Garibaldi appears on the scene, surrounded by a halo of glory and heroism. The third selection, the "Hymn of Garibaldi," written by Luigi Mercantini, gives us the beating of the heart of the people who followed Garibaldi. In Garibaldi's *Memorie Autobiografiche*, we can witness the dramatic battles of the thousands under his leadership. The next selection, taken from Cavour, takes us to the first Italian Parliament that met in Turin and represented the whole of Italy except Rome. The book closes with Carducci's "Oration on the death of Garibaldi," in which the poet reviews the history of the entire Risorgimento.

The editor shows a remarkable knowledge of Italian history and life, as one can see from the copious notes, that enable the student to understand the text by offering a historical background and by explaining various Italian grammatical constructions. In looking over the English equivalent of Italian words, I find *brace* translated "burning coal"; while a better translation would be "live coal." *Brontolone* is rendered by "grumbling." *Brontolone* is generally used with the force of a substantive, as in "an old grumbler."

On the whole, "Il Risorgimento" is a very good text-book, on which both Professor Van Horne and the University of Chicago Press can be congratulated, and which will be read with pleasure by all students of Italian.

DOMENICO VITTORINI

University of Pennsylvania

Books Received

FRENCH

BAZIN, RENÉ, "Une tache d'encre," Mots et expressions, questionnaires et exercices, et vocabulaire par NOELIA DUBRULE. Ginn and Co. 1922. 153 pp. + vocab.

"Une tache d'encre" is an interesting story and shows a phase of French life which should prove interesting to American students. In addition to a brief biographical sketch, this edition contains explanations in French of words and phrases that offer difficulty, questionnaires and exercises for oral and written drill, and vocabulary.

BOVÉE, ARTHUR GIBBON, "Première Année de Français avec notation phonétique." Ginn and Co. 1922. 546 pp. + vocab.

A first year book along original lines which is the result of ten years of experimentation in the Laboratory School at the University of Chicago. The author's chief aim is to teach reading without recourse to translation, supplemented by oral practice to render reading more effective. In order to attain this, the vocabulary is practical and rich in idioms. The word always appears in a complete sentence and the vocabulary develops and unfolds logically. Pronunciation is taught by the use of phonetics and phonetic symbols of the Association Phonétique Internationale. The grammar is taught by usage rather than by rule. Each lesson is planned to be a complete class program for forty minutes including assimilation exercises, such as conversation on every-day topics, board exercises, dictation and oral drill followed by the explanation of new material.

DE SAUZÉ, E. B., "Exercises on French Irregular Verbs and Verb Blanks." Henry Holt and Co., N. Y. 1922.

Verb blanks for the conjugation of irregular verbs and filling-in exercises to test the use of the various tenses of these verbs.

FOUGERAY, G. P., "Mastery of French. Direct Method." Book One. Iroquois Publ. Co., Syracuse, N. Y. 1922. 340 pp. + vocab.

Pronunciation is taught by approximate sounds in English, supplemented by drills. The vocabulary is presented in the form of conversations and narrations and the words are grouped around the topics of every day conversation. The essential rules are given in simple French. Abundant material is provided for oral drill.